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Annual Exhibitions—1932

(Jury Exhibitions to Which Any Artist May Submit Work)

PHILADELPHIA SOCIETY OF ETCHERS. Fifth Annual Exhibition, Grand Central Galleries, New York, December, 1931; Newman Gallery, Philadelphia, January, 1932.

Entries closed.

ART INSTITUTE OF CHICAGO. Third Annual Exhibition of Lithography and Wood Engraving, December 3, 1931-January 24, 1932.

PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA, PA., 127th Annual Exhibition of Oil Paintings and Sculpture, Jan. 24-Mar. 13, 1932.

Exhibits received January 5th.

ART INSTITUTE OF CHICAGO. Twelfth International Exhibition of Water Colors, March 10-April 17, 1932.

ART INSTITUTE OF CHICAGO. First Annual Exhibition of Etching and Engraving, March 24-May 15, 1932.

NATIONAL ACADEMY OF DESIGN. Spring Exhibition, Mar. 25-Apr. 15, 1932.

Exhibits received March 14th and 15th.

CINCINNATI ART MUSEUM. Thirty-ninth Annual Exhibition of American Art, April 30-May 29, 1932.

To Our Readers

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The American Magazine of Art

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Gothic Detail from Stall, South Germany, Fifteenth Century
From "Decorative Sculpture," Selected by Georg Kowalczyk, Published by
E. Webye, New York

THE AMERICAN MAGAZINE OF ART

Trailing the Bestiaries

By Florence Murdoch

WHAT are they anyway—these Bestiaries? The dictionary, the encyclopaedia, and our friends having been consulted, we discover that we must go on to special books for guidance, obscure books written in a scholarly vein. The way to the haunt of the Bestiaries is devious, but we finally discover that the objects of our search are little “theological zoologies” or collections of animal-morality stories of the Middle Ages. These books were, for the most part, made laboriously by hand and embellished with illustrations quaintly conceived and drawn. They were once as common as our present-day best-sellers, were known to every one, whether churchman, noble, or commoner. Their influence was tremendous. These curious stories are not the same as the fables that mirror the social conditions of the time; they are parables of symbolic interpretations of the nature of animals, reflecting current religious ideals. Their purpose was to encourage the Christian virtues of mankind.

The Bestiaries were adapted from the Pagan *Physiologus* or *Book of Nature* which originated in the Greece of the second century B. C. Later versions of this book in the Latin of the eighth, ninth, and tenth centuries are still in existence. The oldest Bestiary known is an Anglo-Saxon one of the eighth century. The *Physiologus* was a compendium of current scientific opinions, the myths of antiquity, and marvelous tales brought back by travelers from distant lands. It consisted of a number of short descriptions of animals, real or imaginary, each with a suitable moral attached. As Dr. Rose remarks, although they were often grotesque parodies of natural history, with uncouth or perverted morals, they were written and read for a thousand years as expositions of science and religion.*

In our own times the animal continues to hold sway. Kipling, Rostand, Maeterlinck have found that animals have a very real appeal when used symbolically. The Chinese dragon has just recently lost its glory as a symbol of imperial power. The lion of England and the unicorn of Scotland still support the arms of Great Britain, and the American eagle still guards the “Banner of the Free.” The elephant of the “G. O. P.,” the Democratic rooster and mule, the Tammany tiger, the bulls, lambs, and bears of Wall Street are evidence of the perpetual kinship of man’s and beast’s characteristics. In our common speech every one understands what is meant when one is called a fox, a cat, a snake, or a bird. The gentle humor of the negroes has produced the animal lore of Uncle Remus, inherited from their ancestors in the African jungles. Mother Goose and the lively creatures of fairy

William Rose, *The Epic of the Beast*, E. P. Dutton and Company, New York.



Archivolt, French, Twelfth Century
The Metropolitan Museum of Art

tales are universal and nearly eternal in popularity. Among the lumber-jacks of our continent tales of Paul Bunyan, the sausage-like Wapaloosie, the explosive Gumberoo, and the lachrymose Squonk have grown up spontaneously.

But why have animal stories such a hold on us? That is no easy question to answer. We must first observe that the zoölogical imagery still seen in every part of the world dates back to immense antiquity and has a long and honorable descent. The *Physiologus* is based upon the fables of the Samian slave, Aesop, whose fables are still read with interest although they date back to the sixth century before Christ. These fables probably came originally from India, which has given us the Sanscrit collections of stories and fables known as the *Jataka* and *Panchatantra*. The ancient Egyptian *Book of the Dead* is considered another basic source for this type of story.

Some commentators feel that the strange persistence and universality of legends and symbols, from the savage totemism of Africa to the unsolved mysteries of the Aztec effigies, or the serpent, eagle, and other animal mounds of the Ohio Valley, the Indian myths, the totem poles of Alaska, fairy tales of all countries, and the stories of friendly beasts that walked with their chosen saints can all be explained by similar developments in all branches of the human race and the close contact with the forces of nature. They are all so-called symbols or fanciful flights of the imagination. E. P. Evans declares that, however grotesque these symbolic representations and other delineations of this kind, they are all records of thought and deserve to be deciphered with as much care as runic signs or hieroglyphic or cuneiform inscriptions.

The value of an underlying symbolism has always been felt; the desire to give to the workings of nature a meaning applicable to the affairs of men. Plato, and later Christ, understood the tremendous value of the parable. In the sixteenth century Lord Bacon said, "The earliest antiquity lies buried in silence and oblivion excepting the remains we have of it in sacred writ. This silence was succeeded by poetical fables, and these, at length, by the writings we now enjoy . . . my judgment is that a concealed instruction and allegory was originally intended in many

of the ancient fables." Swedenborg, two centuries later, saw that mankind's vices and virtues had always been mirrored in the harmful or beneficent animals that gathered around in the thoughts of the race. And Emerson in the nineteenth century writes in his *Centenary*, "There is a joy in perceiving the representative or symbolic character of a fact that no bare fact can every give."

The *Physiologus* and the Bestiaries derived from it were translated into all the languages of the East as well as into the Latin and the Romance languages of the West. They therefore took an important place in the libraries of Mediaeval Europe. There must have been few monasteries or schools that did not have a copy, for the Bestiaries were as widespread in their influence as the Church was universal.

Cathedrals and other sacred buildings were regarded as emblematic of the human soul; the creatures fairly crawling over columns, portals, and windows represented the various virtues and vices of humanity. The Bestiary stories were more familiar to the craftsmen of the Middle Ages than were either the Old or New Testament. Through these simple little stories we of the twentieth century may find the key to the puzzling grotesques and other strange creatures that adorn Mediaeval churches. The wealth of imagery grew to such proportions that worshippers were actually distracted from their prayers. The moral lessons were strikingly plain for the stupid commoners to see—as Francis Bond remarks, "The representations of drink, unchastity, and the rest are offensive and are meant to be so. Vice is not shown alluring and attractive as in the modern 'problem play' but as disgusting; and Mediaeval humor is coarse rather than keen, which facts should be in mind when observing the strange grotesques of this period."

In the twelfth century the excess of animal representations was such that Saint Bernard of Clairvaux grew indignant. Why should the Christian Mysteries be clothed in Pagan allegory? "What mean these ridiculous monstrosities in the courts of cloisters, these filthy apes, fierce lions, monstrous centaurs, here a serpent's tail attached to a quadruped, there a quadruped's head on a fish?" And many of us have asked those questions since, if for different reasons.

Among the five hundred different beasts said to have been utilized in the *Physiologus* are some so curious and interesting that we must make their acquaintance. Some of these creatures are real, some real but given supernatural attributes, and others are strange monsters that never lived on land or sea:

The *lion* of majestic strength represents the "lion of the tribe of Judah"—our Lord Himself. If a huntsman pursues, he wipes out his footprints with his tail, as Christ wiped out the traces of his descent from Heaven to earth. The lion sleeps with his eyes wide open, therefore symbolizes vigilance and hence is frequently carved at the portals of temples and cathedrals. The cubs are born dormant and remain so for three days, until the lion vivifies them by roaring his breath over them. In this aspect the resurrection is represented. The lion is symbolical also of the Devil who goeth about like a roaring lion, seeking whom he may devour, and the craftsmen endeavored to distinguish the two kinds by their facial expressions—those with cheerful grins evidently being intended for good beasts. The lion, renowned for his bravery, was a favorite subject in heraldry during the days of chivalry.

The *eagle*, when aged and blind, flies toward the sun until the film is burned from its eyes, then plunges in a spring of pure water, which renews its youth. We



Eagle Renewing Its Youth
From a *Beſtiary* (After Evans)



Hart Devouring a Dragon
From a *Beſtiary* (After Evans)



Pelican Feeding Its Young
Beverly Minister (After Bond)

also, when the vision of God is obscured, must fly on the wings of the spirit to the Sun of Righteousness and be born again in the mystic rite of baptism. The eagle is often sculptured on fonts for this reason. Milton's magnificent imagery in the *Areopagitica* shows "a noble and puissant nation—as an eagle renewing her mighty youth."

The fox has always been considered a type of craftiness. He is frequently depicted as feigning death, then wakening to catch the birds that come to feast upon him. The moral of this is: "Who picks at carnal pleasures is seized by the devil and carried down to murky hell."

The *pelican*, who is reputed to feed her young with blood from her own breast, is commonly used as a symbol of Christ's sacrifice for His children.

The *hart* or *stag* is said to be the deadly enemy of dragons and serpents, the material for the crop of new antlers being supplied by eating these venomous creatures. This pictures the destruction of evil by Christ.

Among the truly magical beasts may be mentioned the *salamander*, which is recorded by Pliny in his work on natural history as possessing a sort of asbestos skin. It puts out the fiercest fires through its coldness and was occasionally seen by the credulous folk of the Middle Ages. Benvenuto Cellini's *Autobiography* gives a vivid account of seeing one gamboling joyously in the flames of his fireplace. The salamander pictures to us the Christian who passes unscathed through the fires of passion.

The *barnacle geese* grow on trees by the sea-side, hanging from the boughs by their beaks, until they are covered with feathers when they fall like ripe nuts. If they reach water they survive, but perish on dry ground. What could be more fitting to the Mediaeval mind as a symbol of the efficacy of baptism?

The *monoceros* and the *unicorn* were frequently confounded. The former is a



Reynard as Friar
Nantwich (After Bond)



Griffin and Knight in Combat
Thirteenth-Century Psalter,
The British Museum



The Kingfisher, a Present Day
Halcyon (*Ceryle Alcyon*)



The Basilisk
Abbey of Veselai (After Evans)



The Siren
Cunault-sur-Loire (After Evans)



The Wyvern in Heraldry
The Warren Crest

great beast with a terrible bellow, the body of a horse, the feet of an elephant, a head very like that of a stag. It has a horn in the middle of its forehead which "projects with an astonishing magnificence to the length of four feet," and which is so sharp that any thing that it strikes is easily pierced by the blow. The single horn of the unicorn symbolized the oneness of the Father and Son and is identified with the "horn of salvation" in the prophecy of Zacharias, hence the unicorn signifies the Savior and is often represented trampling upon Satan in the guise of a dragon. "Unicorns' horns" (in reality those of the narwhal which inhabits the Arctic seas) were powdered and sold at enormous prices as an antidote for poison.

In allegorical pictures and tapestries, the unicorn is usually representative of chastity, this idea being derived from the legend that a unicorn may only be captured through his reverence for a virgin, which leads him to kneel at her feet.

In contrast to these powerful beasts is the *halcyon*, a bird so gentle that even the sea remains calm during its nesting season. We find frequent references to the halcyon in literature, from the time of Pliny to the present day.

The Greek fable of the devoted Halcyone plunging into the sea to reach her husband's body, both being changed into birds through the pity of the gods, finds an echo in the name "alcyon" borne by our own familiar kingfisher. The term "halcyon days" refers to the old belief that both the legendary and the real birds built floating nests, the winds being restrained during that period.

In the Bestiaries, one finds also many other fabulous beasts, such as the *tharanda*, a furry ox that changes color like a chameleon; the *wodehouse*, a semi-human animal; the *porphyron* and the like, as well as some of the more familiar creatures of the Classic myths. The composite beasts, so often seen in Egyptian, Assyrian, Greek, and Persian sculpture, were also favorites in the Middle Ages.



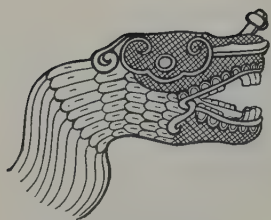
Eagle Symbol of St. John
The "Book of Kells"



Unicorn Trampling on a Human-Headed Dragon
Durham Castle Chapel (After Bond)



The Barnacle Geese
From "Physiologus" (After Bond)



Mayan Feathered Serpent
Chichen-Itza, Central America



The Fox and the Birds
From a Bestiary



A Greek Sphinx
From a Rhodian Jar

One of these is the *griffin* or *gryphon* which is said to be the result of taking the Assyrian winged lion for a portrait instead of a symbol. It is composed of the noblest of beasts, the lion, and the noblest of birds, the eagle. It is exceedingly decorative and was used extensively in carvings and heraldry in Mediaeval times. Documents of the period often refer to Alexander as Emperor of Rome, and many are the legends that cluster around him. In one of these tales, he was carried in a basket, chained to griffins, on a flight in which he discovered the earth, lying as a shield, surrounded by the serpentine ocean.

The *dragon* is one of the most important creatures in mythology, with lairs in every country and age. The dragon may be found on shields and standards of ancient Greek, Persian, Roman, German, Saxon, and Viking origin. Its meaning is lost in the mystery of the ages, but during the Bestiary era was used to symbolize sin and Pagan worship. The dragon, composed of the body of a reptile, the head of a beast, the wings of a bird or bat, and with fearsome eyes and flaming breath was, to the Mediaeval mind, a perfect picture of "that old serpent called the devil and Satan," against whom Michael and all his angels fought. The pages of Scripture refer to dragons of all descriptions, and there are many folk-tales and legends of the awful beasts that ravished the Mediaeval countryside. The concept of St. George slaying the dragon was brought to England by the Crusaders, from Cappadocia, which in turn adapted it from the Egyptian legend of the slaying of the desert-demon, Seth-Typhon, producer of drouth and famine, by the god Horus. The dragon is thought to represent, in the older nations, immortality and regeneration, and myths and legends without number are built about it. Witness its veneration for five thousand years in the "dragon empire" of China.

The *wyvern* differs from the dragon in having only two legs, although it has



The Lion (Heraldic)
Bargello Tower, Florence (Chatham-Phoenix National Bank)



A Modern Phoenix



A Chinese Dragon



Totem Pole
British Columbia



Sphinx at the Site of Memphis, Egypt

the beast's head, the eagle's claws, and the serpent's or crocodile's tail. Most of the story of the dragon is applied also to the wyvern, and it is a much-used subject in heraldry.

In the *Physiologus* is this vivid description: "The *syrens* are deadly animals, with the upper part of a man and the lower part of a bird. And they make music and a very sweet song, and by their dulcet voices charm the ears of sailors far away, so that they become drowsy. Then, when they sleep, they attack them and tear them to pieces. This is the end of those who delight themselves in theatrical pleasures, which are tragedies and comedies and music." In the prophecy of Isaiah both satyrs and sirens are mentioned, hence the Christian felt that the authority had been given to use them in art. When Ulysses's ship sailed past the isle of sirens, the ears of his mariners were stopped against their music, thus symbolizing the ship of the Church deaf to the seductions of the senses. Mediaeval zoölogists often confused sirens and mermaids.

The *centaur* is common in Norman sculpture and heraldry and is usually delineated as shooting the fiery darts of the wicked at the devout Christian. A similar figure is employed by Dante in one of the cantos of *The Inferno*.

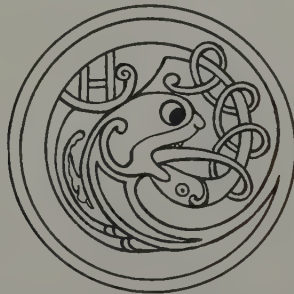
The *sphinx*, too, is of common occurrence, sometimes shown as fighting with the *basilisk*. The latter, also called a *cockatrice*, is a very strange creature, half cock and half serpent, and is credited with a fatal glare, which could destroy its owner if reflected back, like a boomerang, from a mirror.

The *phoenix*, who shineth full gloriously in many colors, is fabled to live in far-off Arcadia, in the East, until five hundred years be overpast. Then, anointing herself with fragrant gum of the trees of Lebanon, she wings her way westward to Heliopolis in Egypt, where she sets fire to herself and consumes away upon the

high altar of the Temple of the Sun. The next day the priest removes the ashes and finds therein a small worm of exceeding sweet odor, which in three days develops into a young bird. The fourth day, in full size and plumage, she greets the priest with reverence and returns to her home. There is only one phoenix in all the world and she is much used in Jewish and early Christian writings and frequently carved on cinerary urns, "for she has gained eternal life by the boon and blessing of death." (Lactanius).

Allied to these curious stories of the Bestiaries and the *Physiologus* are the beast-epics, of which the oldest is an allegorical poem written by a monk in the twelfth century. This sets forth the adventures of a calf who nearly met death in the jaws of a wolf, much as does Little Red Riding-Hood in the fairy tale. The story is symbolical of the monk's life; he is tempted by the world, falls and is saved from the devil's clutches only with the help of his brothers. The Germanic people had a beast saga from prehistoric times, and in France during the feudal period there was a strong analogy between types of animal creation and the legendary heroes who clustered around the figures of Charlemagne. Satirists at this time were beginning to take up the animal stories, and, finding this theme, they seized upon it. The vast and ramified beast-epic known as the *History of Reynard the Fox* resulted. Reynard was the cunning knave; Isengrim, the wolf, his opponent, stood for brute strength and force; Noble, the lion, represented the old King. The wily adventures of Reynard ran through more than a hundred thousand verses brilliant with Gallic humor, and reflected the current laws, the rancor of the small against the great, and burlesqued all ideas of chivalry and religion.

Fables from distant lands had begun to creep into the churches under shelter of the *Physiologus* and soon Reynard and his companions followed. They soon took possession of the holy places and, in Professor Evans's words, could "be seen nestling in the capitals, creeping along cornices, peeping out of windows, leering from the pages of illuminated missals, and grimacing as gargoyles from the roof." La Fontaine found at the court of Louis XIV prototypes of the animals in his famous *Fables* and his other stories; Marie de France entertained the English court with fables drawn from all these sources. Animals, then, were an influence among all classes from the peasant to the king.



From the "Book of Kells"

Wanted: A School of Art

By Ernst Jonson

A SCHOOL of art! says the informed reader, why! there are thousands of them. Yes, there are schools that teach a variety of subjects pertaining to art—drawing, painting, modeling, anatomy—but I do not know of a school that has set itself the task of promoting the development of a modern art. We have an abundance of skillful draftsmen and colorists but our painting yields less beauty even than that of the eighteenth century, the feeblest and most superficial of all past ages of art.

Our teaching yields skill, but art cannot support itself upon skill alone. Skill is not even one of the essential conditions of artistic creation. In the transept portal of the Cathedral at Pisa there is a pair of bronze doors made in the twelfth century, with Scriptural scenes modeled in high relief. The man who modeled these, Bonanno Pisano, would make but a poor showing in one of our modeling classes; of his anatomical knowledge the less said the better. Yet there is beauty in these panels, not the elegant beauty of a Fragonard, or the superhuman beauty of the Vatican Hermes, but a simpler, less complacent beauty, which, nevertheless, is more potent than the beauties created by more sophisticated times. Or consider Duccio's "Return from Egypt" in the Cathedral Museum at Siena. Not much indication here of sketching from nature, and yet there is in this little picture more of the power that unfetters the human spirit than is found in a whole galleryful of the academically nurtured masterpieces of our time. These artists of the Middle Ages had acquired a taste which set them high standards of beauty, and they somehow managed, now and again, to get themselves into that state of inward vision which we call inspiration. After the fifteenth century we find but the scantiest signs of inspiration, though we cannot deny that even the eighteenth century had taste—a taste that asserted itself in every phase of life. With the advent of the nineteenth century, taste became a rare thing. It was not rare only, but narrow too: one had taste in landscape painting, another in music, another in literature; but none, or next to none, in things in general. At no time in the history of man did he so disfigure his person and his dwelling with such hideousness as in the nineteenth century. This was preëminently the century of the so-called art school.

There are required for the making of the true artist three things more essential than skill. First, he must be a man of taste. Then he must be imbued with the tradition of his art, must know its technique, its laws. Above all he must live in a mental atmosphere that does not cut him off from inspiration. Our so-called schools of art do not develop taste, nor do they teach artistic tradition in craftsmanship, or design. Inspiration they regard as something beyond their sphere.

However, the artist is not the only factor in the creation of an art. The artist is equipped to produce art, but without an active demand he cannot be expected to produce. A modern art would require a popular demand for art. Modern education does not attempt to create such a demand.

It seems to be a not uncommon opinion that taste is a natural endowment, and that education has nothing to do with it. We hear people declare with the empha-

sis of importance that they like certain things: certain kinds of scenery, certain types of art; and they believe these preferences to be judgments of taste, of their taste, and that their taste is as good as any if not better. But when we trace this so-called taste to its origin we find it to be the opinion of the herd to which they belong. Such liking for a particular kind of object, or for a style of art, a manner, or a material is not an expression of taste, but rather a manifestation of fashion. The sense of fashion is a herd impulse, while taste is a matter of individual judgment. This herd-induced preference for a mode of expression, however, is often mistaken for taste, and in it is a serious obstacle to the development of taste.

Taste is the ability to apprehend beauty by an immediate intuitive judgment and independently of reputation, style, or formula. When we discover beauty in something or other we are apt to think that because the beauty inheres in the form of the thing it is conditioned by the form. While beauty can be realized only in and through form, it is not dependent upon any particular form but may exist in any kind of form. Any type of landscape may be beautiful, and nearly all organic beings are beautiful. In art, also, beauty is not confined to any period, manner, technique or material. It is a narrow sectarian taste that can discern beauty in only one kind of thing, in only one material. A liberal taste discerns beauty independently of the type of medium. Style and beauty are independent variables.

Taste is developed by contemplation of the beautiful in nature as well as in art. This development therefore presupposes an initial modicum of sensibility to beauty. Where this initial sensibility to beauty does not exist, there taste cannot develop. Primitive man, and even the animal, manifest this sensibility to beauty. Where this is wanting, it is not from lack of natural endowment but rather because it has been stifled by the excessive intensity of the struggle for existence. Then nothing can be done toward the development of taste till the mind is released from the sway of utility and has gained some sense of dominion and freedom.

While taste is a product of education, there is a kind of instruction that is inimical to the development of taste. The teacher who imposes upon his pupil a scale of certified values does not promote the development of taste; he hinders it. What generally is taken to be appreciation of art is really merely a make-believe appreciation; an endeavor to fall into line with the authorities, pretending to appreciate in accordance with a scale of certified values. The dicta of the certified authorities are proclaimed in a way to make us feel that we ought to accept them without questioning, that if we do not promptly fall into line we thereby render ourselves culpable. Many of us know too much about art to be able really to appreciate it. That is, we have too much of the information imparted by the critic.

The perception of beauty, though it be clarified and certified by practice, is essentially inspirational. Aesthetic theorizing is a hindrance rather than an aid to aesthetic judgment. The mind must divest itself of its theories and let itself be activated from within before its eye can penetrate into the depths of beauty. We cannot reason ourselves into taste. Taste can be formed only by associating with art and nature in a mood of communion and receptivity.

The most direct path to a liberal taste is to form the habit of aesthetic analysis. Beauty is seldom, if ever, uniformly distributed among all the elements of any beautiful object. Usually it is centered mainly in some few elements, while other elements are neutral, and still others ugly. The true school of art must promote the development of taste by critical study of the art of the past, study that does

not merely evaluate the work of art as a whole but that distinguishes between the beautiful, indifferent, or ugly portions. When such contact with essential beauty is vitalized by life's inherent clairvoyant sense of being, there is formed that power to perceive beauty by immediate apprehension, and independently of reputation and rule and style, which alone deserves to be called taste.

Yet we know that, no matter how highly it may be developed, taste needs the support of standards. Without standards taste never attains surety, nor promptness of judgment. These standards, however, should be of our own choosing and not imposed by external authority. Aesthetic values, like other values, are comparative. The man who knows only modern portraits is not a competent judge of portraits. The only competent judge is he who knows the portrait painting of past centuries. Expressions of appreciation of the beauty of a modern city mean little unless made by one who has lived in cities like Venice or Florence and has become imbued with their more pervasive and established beauty. Nor can he whose memory is not stocked with vivid images of Italian, Persian, and Chinese design justly appreciate the work of modern craftsmen.

Another point for consideration in the practice of art is the need of something more than taste. The nineteenth century tried to produce art directly from nature. The result was that during that century art lost its vitality and became inane and impotent. In our present day, art seeks to recover vitality by turning to psychological process. External nature failed us, says the modern artist; let us try internal nature. The result has been a perversion which is not merely inane but often actually revolting. Thus we have learned that nature will not yield art even when turned inside out.

Art is a manifestation of life separate and distinct from nature. Art finds sustenance in nature, but does not follow nature. It interprets nature and progresses in an evolutionary way from nature. In art every genuine new achievement rests upon the achievement of the past. Just as in organic evolution progress results through successive additions of new elements to the accumulated achievement of the past, so art builds upon its past achievement. The error of the modern artist is that he ignores this fact that art is an evolution, that he thinks art may be constructed. He believes that by ignoring the work of the past he will preserve an assumed innate originality. Having rejected the idea of a cosmic personal creator he will himself try his hand at direct creating out of nothing. It should be evident, however, that if we could wholly disregard what has been done in the past we should ever remain in artistic infancy. And in so far as the modern artist succeeds in ignoring the past he becomes infantile. But he does not succeed, he merely ignores the recent past and sets to imitating the forms of primitive art.

We return again to the matter of taste. Who does not fill his mind with the best examples will unwittingly imitate the mediocre. The more extensive be the artist's acquaintance with the work of the masters of his art the more proficient will be his powers of invention and the surer his taste. True originality consists, not in ignoring tradition, but in being ever ready to go beyond it. The way of genuine art is freely imaginative imitation vitalized by inspiration.

Taste is a discriminating, critical faculty; it is not creative. The creative faculty is that higher susceptibility. When genius appears in the modern world this must be credited to life's primeval urge to apprehend and materialize being. Some come into the world with life's essential artistic potency ready to break out

into actual manifestation, but in most men it lies deeply hidden and will not show itself unless it be rightly nurtured.

The unfolding of genius requires three things: the intensive practice of some mode of self-expression; a philosophy that does not dim the inward vision, but that promotes and clarifies it; and, in addition to these, that playful sense of life that is the root and marrow of the artistic temper. The true school of art must provide for all these needs. It must be no mere trade school, but a school of culture. First of all it must cultivate that playful sense of life which is the only soil in which life's inherent possibility of genius can transmute itself into actual manifestation, and which also is the indispensable condition of a serene, healthy, joyful life. The true school of art, therefore, must combine the study of philosophy and art, not as two distinct and unrelated subjects, but as the two essential phases of an organically unified living culture, a culture that is not a patchwork of remnants of past cultures, but which is the spontaneous unfolding of its own vital center.

A philosophy that does not express itself in art is impotent and barren. Not since the Middle Ages has Western civilization so expressed itself. An art that is not rooted in a vital philosophy is an affectation; it lacks creative vitality, becomes mere imitation or intellectual construction, void of inspirational content. Such was the art of the Renaissance, an affectation—a splendid affectation, yet an affectation. It lacked that depth of feeling that we find in the philosophically nurtured art of the Middle Ages.

So conceived, the school of art ceases to be a mere trade school and becomes a school of culture. Its central aim, then, is no longer to embody beauty in a material object, but rather to open men's minds to the experience of beauty. Thereby would be created a genuine demand for art, a demand rooted in appreciation, independent of reputation, free of any desire for display. Such a genuine demand is indispensable for the development of a living art. Without such appreciative popular response the best endeavor of the artist must become abortive.

From such a true school of art an even greater benefit would accrue. It would lead us to discover that the end of life lies not in its utilities but in its beauties. Genuine culture would make it clear to us that what now seems to be the important business of life is mere preliminary, necessary enough, but without final aim. The utilities have their aim in the sustenance of life, but the value of life lies in the beauties that it yields.

First of all the true school of art, by developing an actively assimilating taste, would provide the mind with a protective armor of beautiful memories and fancies that would soften the impact of the harsh crudities of a world in the making. Then it would develop the power to discover in the common things of life beauties now hidden and unsuspected. Gradually it would envelop human life in a pale of beauty: a beauty as rich and exuberant as that of classical antiquity and the Renaissance, and as pervasive and potent as that of the Middle Ages. The greatest boon of all would be that the daily intimate contact with true works of art would facilitate man's rising above the routine of the utilities toward fuller realization of the inexhaustible potencies of his being. The basic impulse of life is the soul's striving to feel its power, to know and comprehend itself, and, wherever this striving yields results, there comes this feeling that we call the experience of beauty. The beauty in the work of art is that quality in it that facilitates this inner contact. It is this inner contact that constitutes life's aim.

EDITORIALS

International Art

In recent years much has been said of the international character of many forms of artistic expression. The subject is of such importance that its repetition here is warranted. Many Americans are realizing more and more that our splendid isolation is a myth on the wane. The New World is part of the world at large and must so consider itself if its own problems are to be met satisfactorily. Owing to our past geographical isolation we have been particularly conscious of the barriers of language. This is still true to a great extent because of the difficulties of our methods of teaching languages; the need for knowledge of other languages grows greater almost hourly.

Through its non-linguistic arts, however, one nation may speak to others with a more universal freedom. Any national with normal intelligence, a modicum of civilization, and a receptive mind can catch from the visual arts and music of another country something of that country's essential spirit. Then, if he knows his own country in a more than superficial way, he will realize how universal are the fundamental similarities and how trivial the shallow differences of manner and approach. By looking for the underlying qualities he will be able to discern which works by foreign artists can be considered truly native in the fine sense that all good work must be. He will see that differences of subject matter and treatment hold for him interest and not antipathy.

Many understanding people in this country realize the importance of the arts as a sort of superior Esperanto which is more than linguistic and is, essentially, a more direct path to agreement. This is particularly true of contemporary art; we are all especially interested in each other's reactions to the complexity of our world-wide civilization. The international exhibits of Industrial Art circulated by The American Federation of Arts under a grant from the General Education Board, the recent exhibition of Canadian paintings, and the currently popular exhibit of indigenous Mexican Arts also circulated by the Federation under a Carnegie grant, are, perhaps, of greatest value when considered from this point of view. The College Art Association is circulating exhibitions of a similar nature. Of particular importance in this connection was the exhibition, just closed, at The Toledo Museum of Art—an exhibit of modern Japanese paintings inaugurated with the coöperation of the Imperial

Japanese Government for the purpose of giving Americans a chance to see what contemporary Oriental painters are doing. Only those artists who paint in the native tradition and are not wholly influenced by foreign ideas and techniques were represented. This exhibition had an added importance, coming, as it did, at a time when the eyes of the world were turned to the Far East, and when it was well to remember that the fires of creation still burn brightly in Japan.

The Albright Art Gallery in Buffalo is making its contribution to the furtherance of international good feeling with an exhibition of the Art of Poland sponsored by residents of Buffalo and others of Polish birth or descent.

These and similar exhibitions now being shown in this country present an opportunity to realize the *possibility* of good will on earth by finding our place in a world which must discover common causes instead of trivial differences in order not to be torn asunder. Tolerance of art forms which may seem strange at first will lead to an understanding of the nation that produced them. As to those who refuse even to try to understand, no power on earth can save them from the inevitable "penance that life with them is squandered, and that they possess neither the benefits nor the beauty of the world."

Clean Up

In almost every city and town in our land money is being raised to give work to those who need it. Even where no organized public relief is planned, such an effort is being made by private individuals or unofficial groups. In many cases local committees are giving money instead of employment because there seems to be no work to be done. It is frequently easier to give money than to find jobs.

Yet on every hand there are jobs to be done, jobs which do not necessarily require skilled men or expert supervision. There are unsightly dumps to be cleaned up and made orderly, graded, covered with soil, and seeded. There are, in parks and along roadways, fallen trees which could be converted into fuel. These could be cut up and piled neatly and accessibly for the use of those who have no fuel and no means of buying it. Possibly city or town trucks or unemployed truck owners could deliver the wood to those who sorely need it. Along roadways, on fences, buildings, and trees there are many unauthorized signs which could be legally removed, to the benefit of all. There are unused vacant lots

which could be made sightly or put into suitable condition for use as playing fields; the surroundings of schoolhouses and other public buildings could be made more attractive. But this brief enumeration of possibilities will serve only as a starting point—innumerable other ways will occur to make the use of unemployment funds productive of self-respecting effort and of better standards of civic housekeeping and community beautification.

Of course, all this takes planning, but the ability to plan is not alien to us as a people, and may be found readily among those who are having enforced leisure. In the smaller communities it should be possible to develop group-sentiment which would realize the advantages of doing now a good job that has long needed doing. At last it *can* be done, now that the careless rush of prosperous days is temporarily over. Such movements would be of great aid to the communities, as well as to those seeking work—fine coöperative efforts in which, in the more fortunate cases, the furtherance of civic beautification might become of great enough importance to overshadow the consciousness that the incentive came from the need of some of those sharing in the enterprises.

Artists and Unemployment

There is, perhaps, no class of people more generous than artists and none more anxious to help in these times when so many are facing the worst part of winter without adequate means of support. But the artists themselves are suffering from a slowing down of sales, and for this reason many of them are unable to contribute money, much as they would like to help in the general cause.

For this reason a suggestion made by Mrs. R. H. Ferris of Brooklyn seems to be full of possibilities. Her proposal is that exhibitions of inexpensive works of art be organized in different communities, to which artists might contribute small paintings, drawings and prints. Sketches in oil and water color selling for from fifteen to fifty dollars and prints and drawings at lower prices would be appropriate. It is proposed that the artists contribute their work and that the exhibitions be held in vacant stores or in other places which could be secured without cost, and that the attendants be volunteers. The proceeds might be used for general unemployment relief or possibly to employ people for some constructive local improvement, as is suggested and discussed in another editorial.

In view of the lack of income from which many

artists are suffering themselves, it is possible that in many cases it would be fairer to make an arrangement whereby half of the proceeds should go to the artists and half to the unemployment fund.

This seems to be an extremely practical suggestion, one which could be put into effect in almost any community. In the case of towns where there are too few artists, professional or amateur, to provide material for such a local sale, there is little doubt that artists in the nearest larger town or city could be interested in contributing on the basis proposed. Possibly the approach to distant artists could be made through their society of artists or art club, which would gather and ship the exhibition to the local agency. This plan in outline is submitted with the recommendation that it be given serious consideration by those who are interested in helping both the artist and those who are needy through lack of employment.

This Matter of Policy

During the past two or three months a questionnaire has been sent to some five hundred of the Magazine's readers, in an effort to discover their opinions regarding the types of material appearing in these pages. The replies have been varied and interesting but as they show in many cases a misunderstanding of the general policy which governs the publication of this Magazine, a brief re-statement at this time seems desirable:

THE AMERICAN MAGAZINE OF ART attempts to maintain balance between the past and present and between the different arts and their many manifestations. What has come down from the past is remembered and noticed. An attempt is made to show its connection with present-day activities. What goes on here and now is considered with an appraising but impartial eye. Living movements rather than living individuals are considered, for it is felt that movements transcend individuals while including them. This is a magazine of *special* interest for the *general* reader, for whom it tries to show the vital place which the arts are taking more and more in this country.

Other magazines certainly have their place in their separate fields, but their interest is chiefly to the professional, the connoisseur, or the advanced amateur in a specialized field. It is the purpose of this Magazine to deal with the arts as expressions of different aspects of a force which is essentially unified, and which approaches life along many different ways, especially our complicated American life as we live it today.

EXHIBITIONS



*Gertrude K. Lathrop: Great White
Heron*

*Awarded the Julia A. Shaw Prize of Three
Hundred Dollars, The National Academy of
Design, 1931*



Leopold Seyffert: In My Studio
Awarded the Isidor Medal, The National Academy of Design, 1931

The Academy's Winter Exhibition

By Leila Mechlin

THE National Academy of Design held its Winter Exhibition as usual in the Fine Arts Galleries, 215 West Fifty-seventh Street, from November twenty-first to December sixteenth, opening with a private view and reception. Of the three hundred and nineteen exhibits catalogued, a hundred and eighty-one were by non-members, sixty-four by Academicians, and seventy by associate members. These exhibits comprised oil paintings, works in sculpture and prints—etchings, aquatints, wood engravings, wood cuts, and so forth. Jonas Lie, N.A., was chairman of the jury of selection, and the awards were made, in painting, by a jury consisting of Wayman Adams, Louis Betts, Sidney Dickinson, Ernest Lawson, and Henry R. Rittenberg; and in sculpture by James Earle Fraser, Frederick G. R. Roth, and Mahonri Young. Not for many years has the National Academy of Design set forth so strong, interesting, and encouraging an exhibition. In some circles, the Academy has a bad name, representing, it is thought, those satisfied to stand still and opposed to progress. It is an old institution organized more than a hundred years ago. It conducts an art school in which students are taught to draw and to paint, to model and to carve. It is the trustee of the Henry W. Ranger fund through the medium of which thirteen thousand dollars is expended every year for paintings by American artists to upbuild a collection of American paintings in the National Gallery at Washington, and to profit incidentally art associations and institutions throughout the country. Its members are not solely New Yorkers, but hail from almost every state in the Union. For the encouragement of American art, it awards in both of its annual exhibitions generous cash prizes. But obviously it has, at times, made mistakes. In an effort to be hospitable and to demonstrate sympathy with change, it especially invited certain modernists to exhibit under its auspices a few years ago and then accidentally hung one of the pictures wrong side up. But does not modernism claim preëminence in design, and was not a great painting by Turner once sold to an American museum upside down? Therefore why scoff? All the pictures in the Winter Exhibition were right side up and comparatively few were extremely modern, but the spirit of modernity—the spirit of our own time—was evident everywhere. No one will deny that some years ago painting was in the doldrums; that there had been too much looking back and not enough looking forward; that the good painters seemed to have lost their grip. It was this that gave the modernists their handle. But if we can believe our eyes, the jolts and jars that modernism has administered have not been without beneficent effect, for there was certainly nothing either stodgy or weak in the paintings on the walls of the Vanderbilt Gallery in the National Academy of Design's recent show. Here was broad, vigorous painting, figures, landscapes, still lifes and other subjects, rendered with a freshness, a disregard for tradition, a sincerity and spirit essentially American and of the twentieth century. The jaded American visitor was stirred and enthused; his faith in the future of American art to an extent reborn.

Prizes do not always represent the best, although in the present instance they came much nearer to doing so than usual. Certain paintings were *hors concours*; certain painters prefer not to enter into competition, and, furthermore, the best is



Harry W. Watrous: Still Life

Awarded the Carnegie Prize of Five Hundred Dollars, The National Academy of Design, 1931

often in kind rather than degree. No jury is infallible. Many good paintings as always did not receive awards but did substantially strengthen the exhibition. These, of course, were the rule, not the exception.

It was interesting to note in this exhibition a general commingling of widely varied viewpoints, mannerisms, and styles, characteristically modern themes taking their place, contentedly, close to, if not next to, works by those of the old aristocratic school. The Taos painters, less illustrative and more interpretive than in the past, were ably represented, but it should not be supposed that all the good paintings in this exhibition were confined to one gallery. Quite to the contrary, they were scattered through all three galleries and in each a majority. One of the most interesting features of this exhibition was the introduction of a considerable



Hilda Belcher: Portrait By Night

Awarded the Thomas R. Proffor Prize of Two Hundred Dollars, The National Academy of Design, 1931

number of names that had not appeared before, young painters winning early laurels.

Sculpture, as heretofore, was scattered through the galleries lending decoration and rewarding attention, but receiving less notice from the average visitor than the paintings.

The Academy room was given over exclusively to work in black and white—prints—stressing anew the fact that the Academy includes on its lists not merely painters and sculptors but print-makers and architects, and recalling to those who knew the beginning of the Academy the close association in early days of engravers and painters, the graphic and the fine arts. Among the print-makers represented in this exhibition were some of the leading exponents of modernism as well as ultra-conservatism; surely a catholic showing.



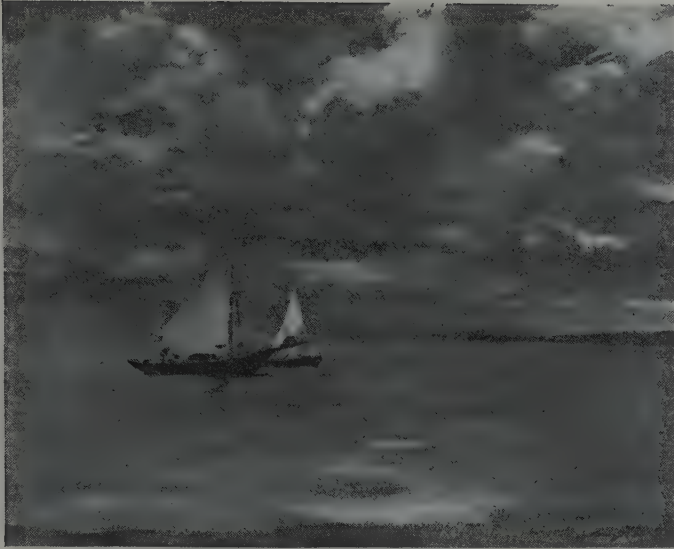
Charles E. Chambers: Mr. John Alonzo Williams

Awarded the Altman Prize of Five Hundred Dollars, The National Academy of Design, 1931



Eugene Higgins: The Black Cloud

Awarded the Altman Prize of One Thousand Dollars, The National Academy of Design, 1931



Irving Wiles: Quiet Waters

Awarded the Edwin Palmer Memorial Prize of One Thousand Dollars, The National Academy of Design, 1931



John E. Costigan: Wood Interior

Awarded the Murphy Memorial Prize of One Hundred and Fifty Dollars, The National Academy of Design, 1931



Albert Stewart: Young Centaur
Awarded the Barnet Prize of Two Hundred Dollars, The
National Academy of Design, 1931



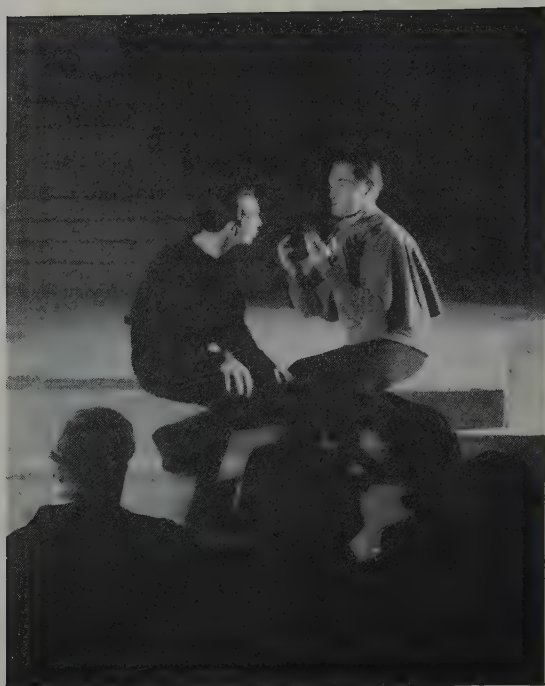
Pietro Montana: Orphans
Awarded the Elizabeth N. Watrous Gold Medal, The National Academy of Design, 1931

THEATRE

ROY MITCHELL . ASSOCIATE EDITOR



*From "Creative Theatre," by
Roy Mitchell*



*Scene from the Norman Bel Geddes Production of
"Hamlet"*



Scene from the Norman Bel Geddes Production of "Lysistrata"

Towards a New Scene Convention

By Roy Mitchell

THESE are signs in the world theatre at the present time of an increasing weariness with the building of things. The endless devising and fitting together of simulacra only to wreck them again and throw them on junk piles shows signs of coming to an end. At least it shows signs of being looked upon as an inferior kind of theatre. The advanced directors in the new theatre are reaching out for shapes that will embody plays greatly without the futility of making special and tricky little frauds for each one.

This mood for a theatre of conventional scene rather than for one of pretty illusions may be a reaction from the extravagances of the motion pictures, which can do all sorts of structural work so much better than we can that it seems like folly for us to try. Or it may be that having had our fill of quantity in the theatre we are developing a feeling for the quality that is to be had from enhanced power in our actors. It may be only that we have built so much that we have become bored with it, finding as we must that the prizes in such a game go to the long purse more often than they do to the artist of the theatre. My own suspicion is that our quest for conventional shapes is born directly of our new power over light.

When actors played in the open air the pervasive sunlight compelled truthfulness in them. I do not suppose they were intrinsically more honest than we are but when they made little experiments in fraud the sunlight gave them away. So their theatre remains to us frank and forthright.

It was only when actors went indoors and played under the artificial light of those days that the element of illusion came into the theatre. The sunlight had flowed all from one direction and had cast firm shadows both of the actor and of the architectural elements around him. This incompetent indoor light had to come from all directions and washed out the shadows. Shadow, therefore, was easier to paint than to make, and, once started painting shadows, the painter who had been brought in to do it went on painting illusion. One of the necessities that confronted him, because of his intractable lighting, was that he must set up a wall in front of what he did not want to be seen and allow the rest to be seen through a hole in the end of the room. From that day on the designers of scene vied with each other in the pursuit of look-like, and built up gradually a monstrous mechanism which we call the modern playhouse. In the eighteenth and nineteenth centuries it went to the most extravagant lengths. There have just been published in Europe twelve portfolios called *Monumenta Scenica*; *Monuments of the Theatre*; *Scenery, Decorations and Costumes for the Theatre*, and so forth, in which are recorded the excesses to which the painter's contributions to theatre were carried in the baroque age.

Like all design in the theatre from the end of Shakespeare's time to the present, the scenery in this collection and most others is made upon the assumption that the theatre must be pictorial and that all its mechanisms must be devised for the handling of pictorial elements.

Most of the convulsions through which the theatre passed have arisen out of this assumption. The first was the erection of the huge stage-lofts for the accommodation of the painter's rigging. Scene was conceived as a multitude of canvases

to be let down to the stage-floor by ropes and then taken aloft again as soon as they had served, or failed to serve, their purpose. A gigantic mechanism of gridiron, of sheaves, of fly-galleries and counterweights was thus developed, which had nothing whatever to do with the actor's art, but only with the quantity-sense of an inferior kind of painter. The play itself was overwhelmed in a kind of two-dimensional spectacle that gainsaid everything the three-dimensional actor tried to do.

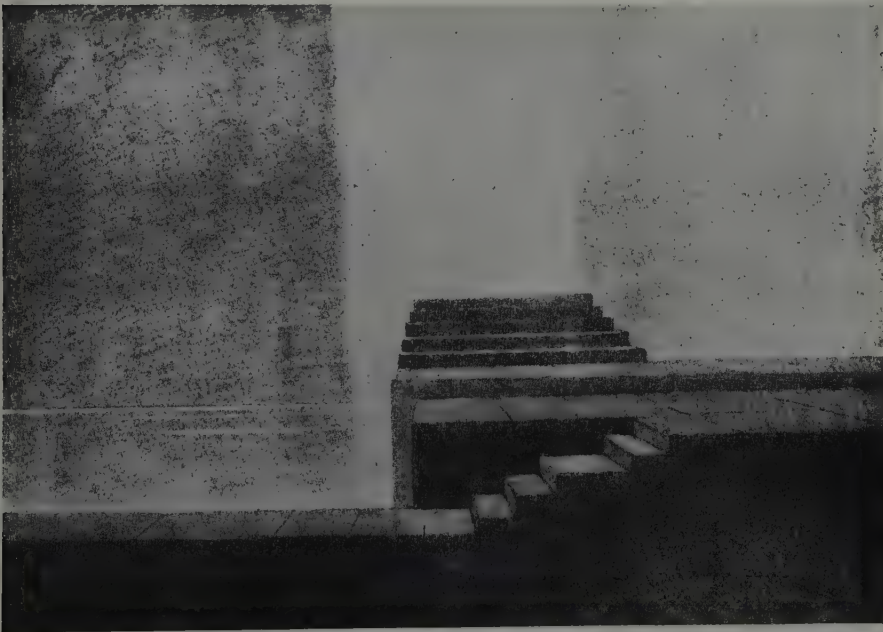
Every succeeding development assumed this pictorial clutter to be fundamental. There was an era of elevator stages like the one that Steele Mackaye attempted to build in America, of sliding stages that shot sideways into the wings, there to be stripped and draped with new paintings. There was once, I believe, a theatre with a revolving auditorium and four stages but whether the actors hopped into the pit and rode to the next stage with the audience or ran round on a special track of their own I have never found out. All I hope is that the play ended with them not too far from their clothes. Most recently there has been the disc-like revolving stage set flush with the main stage floor. It never quite succeeded in doing what it was supposed to do, except in newspaper articles about it. If it had been itself the entire stage it might have served, but, as it was, the scenery had to be tricked at the sides, down to the tormentor line, and, after rolling out the carpet and spreading the furniture, you might as well have set the entire scene by hand.

There was also a plague of Eruptionism which proceeded on the theory that scenery should be pushed up from below the stage. The Eruptionists imagined the stage as a sort of Vesuvius which would regurgitate beauty by the aid of counterpoises, elevators, ramps, and electrically driven plungers. The theatre designer, Sachs, who later erected a cenotaph of four sumptuous volumes to his kind of theatre, developed a ritual known as the Sachs system, by which he could raise or lower all or any part of his stage in long transverse bridges. And not only that, he could cant the floor of a bridge so that it vaguely resembled a hillside, more like a glacia, perhaps, and still more like a graham wafer propped up on a book. When it was not canted it could be used for a terrace or a rampart or a piazza. The only thing that took the bloom off his system was that by the time he had attached to it all the things that would make it look exactly like a hillside, or whatever, he was within three more sticks of making the actual thing and trundling it in on a level floor. Eruptionism also found expression in a frenzy for traps.

In the baroque period there were innumerable holes in the stage floor. If the play called for none they saw to it that it did. There were grave-traps, star-traps, vampire-traps, bridge-traps, sloats, slider-cuts, pole-cuts, most of which have disappeared with the exception of the grave-traps. We had so much dispute in this illusory theatre of ours about the final resting-place of Ophelia that one day a smart technician decided that the only way to get peace would be to put traps everywhere. So stages are built that way today in warped soda-biscuit sections, and we stand ready to contract for any emergency—burials, descending stairs, mine-shafts, old-oaken-bucket-wells, ships' companionways, shell craters, Pompeian pools. To our great chagrin, however, only one play in fifty uses any of them any longer. The other forty-nine are played on a creaky floor. This cemetery arrangement, the gigantic loft overhead, the window hole through which we permit our audience to see the play, the curtain we lower when we are preparing the next delicious surprise, and the orchestra well across the front of our high stage are our chief inheritances from the past, and they determine the nature of everything we do.



The Battlement Scene from Reinhardt's "Hamlet"
The three figures are away out in the foreground.



Design by Adolphe Appia

Appia has pioneered in most of what is new in stage arrangements. The above design, made for Jacques-Dalcroze, is "intended for the creation of a style establishing a better balance for the human body."

They were born, as I have suggested, of an incompetent lighting system. Now, however, that we are becoming masters of light instead of its victims, and we have something not nearly so strong but immeasurably more competent than the sun because we can order its rising and setting, our whole theatre, twisted into the shape demanded by the wishy-washy illuminants of an older day is only fit for the wrecker.

Reinhardt has refused to be crippled by it. He throws the foreground of his action out into the auditorium. His *Miracle* and his *Oedipus Rex* were both of them essays in amphitheatre. In his ill-fated Deutsches Theatre, while he compromised with picture to the extent of placing some elements in the background, the active area of his stage was well in the auditorium. In his plays in Vienna he has used a magnificent *salle* and has put his actors among decorative screens at one end, without explanation or apology.

In America, Norman Bel Geddes has made two recent experiments in sending his scene through the frame and into the house. In *Lysistrata*, made perforce in a standard house, the scene was set in such a way as to erase every possible feature of our inherited playhouse. The draperies were lifted and the front of the scene came right down to the floor. In his *Hamlet*, he has done the same thing with notable results, striving this time more for convention, perhaps, and less for picture, than he did in the Aristophanes play.

These endeavors to achieve a freedom from the picturesque are not born merely of a desire for novelty, but of a realization of the new potencies latent in our electrical equipment. The power, of which I have spoken before, of lighting an area not only to the exclusion of another but to the contrasted darkening of another area, means that we can move into a fourth dimension in one scene; that whereas our scenes once had to appear sequently in time, each filling the proscenium space in turn, our successive scenes may now all lie on the same stage, to be picked up sequently by pencils of light. The design for a play, therefore, instead of being a series of pictures, may now be a widely varied, yet consonant arrangement of spaces, each part of which will contain its own fragment of the play. Instead of moving in time, our scenes exist all at once, and the movement is in space.

It will easily be seen that out of such experiment there will presently arise arrangements of platforms and steps that will have wide applicability, and at last one containing shape, a magnificent convention which, with the aid of light to increase its diversification, could become the ruling form. I doubt if any designer, however great, will be able to foresee such a shape, but, as the fruit of repeated use, it can easily come to our aid and, when it does, our theatre will be enfranchised into a dignity it has not known before.

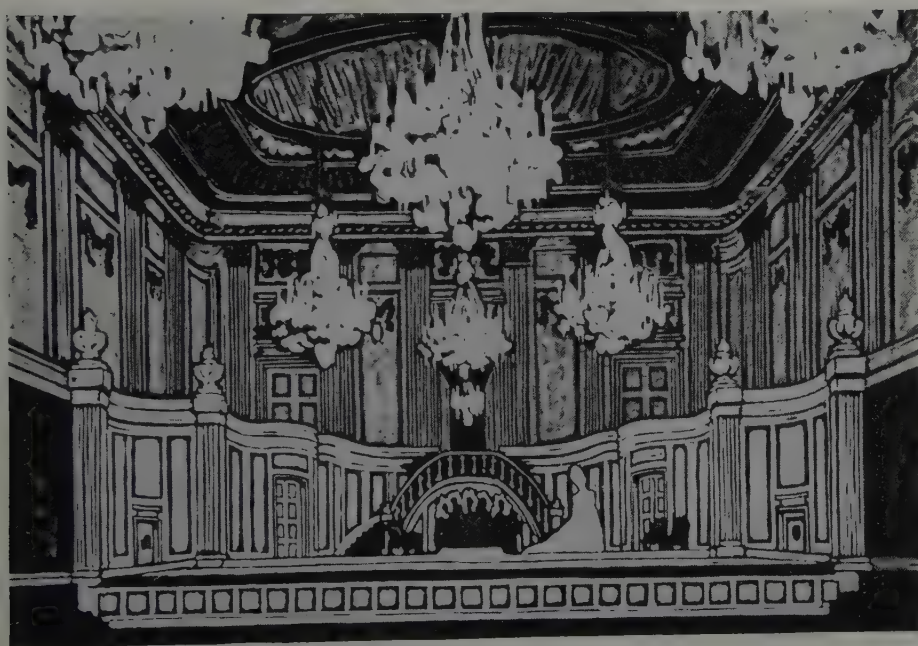
It may mean that we will have two kinds of theatre, the little literal one, and a great one that can restore great drama and pageantry, too big for the tawdry confections we now make. I think we will presently see companies of actors, who now chafe at the barriers that prevent the fine exercise of their art, discarding the current expensive forms and relying entirely on arrangements of platform that can be given almost infinite variety by means of concentrated light.

Some experimenters have gone back to Greek forms. There is not much for us, however, in the long, straight form of the three-actor play with its liturgical chorus. There is much more in the modernization of the Shakespeare theatre, that parent of all playing shapes. As Godfrey restored it, and as Varian interpreted the



Proscenium Design by Herman Rosse

This was first made for an open-air theatre but it contains the germ of a noble interior arrangement.



Theatre in the Hofburg in Vienna

A purely conventional and permanent arrangement, without either proscenium or curtain, which preserves throughout the majesty of the room. From a sketch by Robert Edmond Jones.

descriptions of it, it has fine possibilities, and one can see that with the enlargement of the rear space, and with it the upper stage, we could have something that would unite all forms of drama, ancient and modern, in one convention.

Some such restoration was in the mind of Paul Jouvét when he designed Copeau's *Vieux Colombier* in Paris. That tiny house which could so profitably have been adapted and developed by little-theatre groups has been almost entirely neglected, but it contains in its curtainless simplicity, with its forward, rear and upper stages, a distinguished convention, and one especially suited for semi-theatres—those large halls in schools and public buildings where the authorities are neither able nor willing to install the enormities of our regular playhouses.

The great opportunity for pioneering in America is in the hands of the architects of such halls. They can, if they will give it thought, do more than any others towards the development of a new theatre in terms of the growing demand for simplicity and the increasing power over the magic of light. If instead of, as they do so frequently, turning to an out-of-date handbook on theatre building, or, more frequently, listening to the demands of uninstructed committees, they would plan their stages much as they would the entrance to a fine building, they would achieve an arrangement that would serve all the normal needs of halls for music, lectures, and the like; and would compel the actor, that conservative of conservatives, to extend his activities into some of the fine forms that the pioneers of the new theatre are creating.

It is all so simple if one will only remember that the soul of the theatre is so subtle and so plastic that it can run easily into any shape that is given it. A raised platform is not a fundamental of theatre; it is only desirable. A rectangular proscenium is frankly undesirable except for the most childish faking. We do not have to conceal anything behind walls in the theatre now. If we do not want it seen we can just refuse to light it. Fly-lofts, except for the lines that are used to operate the curtains, are almost unused today by the best directors. The cyclorama with its passionate blue sky, so much admired a few years ago, proved too passionate for us; it killed most of the acting. All that we ever achieved with footlights we can now get with a couple of units concealed behind a pillar or a block or some other scene-piece. No good technician uses proscenium strips today, and the old concert strip is a glaring offence. A few small units concealed in a coffered ceiling or behind a pilaster will achieve all it ever did.

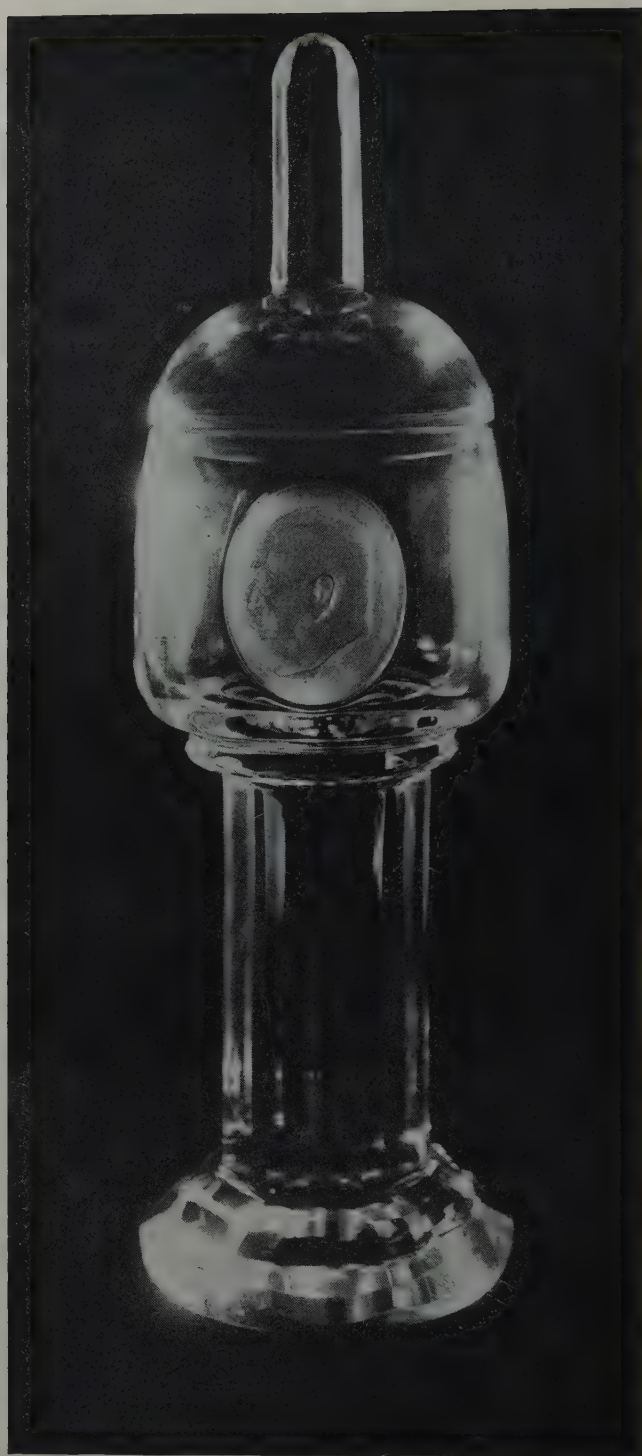
When the builders of community halls and schools in America will cease to build shrunken stage-spaces stuck in bare-end walls and instead will provide a handsome arrangement of levels and steps at the end of a big room, with steps flowing down to an auditorium floor; when they will allow a little wing room at each side so that the auditorium meets the stage-space as the shaft meets the top of a letter T; when, if they will be so good, they will drop a little screen or beam from the ceiling at the front of the stage-space to accommodate lights and perhaps a curtain for those who must have it, we may, by the very simplicity of the places in which plays are given, compel a dignified theatre in America.

ART IN INDUSTRY

RICHARD F. BACH, ASSOCIATE EDITOR



*Vase Designed by State Vocational School,
Haida, Czechoslovakia*



*Covered Goblet, a Memorial to Count Zeppelin
By Wilhelm von Eiff, Stuttgart*

Modern German Glass

By Hilde Weigelt

Translated from the German by Erwin O. Christensen

BY THE late Middle Ages, the glass industry in Germany had reached a high point of development, due to the presence of rich forests which furnished fuel; but Italy, with her old tradition of glass making, still reigned supreme. Although Germany showed great originality in design, her competition with Venice could not be serious as long as it was impossible to produce in Germany a really clear glass. Because the necessary Italian alkali was wanting, the dependence on Italy was constantly felt. Not until the seventeenth century did the Bohemian and Silesian kilns succeed in producing a crystal-clear glass (crystal glass) by means of a thoroughly original method. This step was decisive. From then on German glass production developed along lines of its own.

In the period that followed, the Bohemian-Silesian kilns produced also an improved chalk glass which was without flaws, even in the greater thicknesses. The Silesian kilns made the most artistically of this excellent raw material. As in cut stone and crystal, a strong sculptural ornamentation appeared both in the older grinding and engraving technique and in the relief and intaglio cut. Artistic achievement in this manner of decorating glass reached its peak at the end of the eighteenth century, at which time a decadence set in from which we are now experiencing a revival. By contrast, Venice remained stationary, satisfied with her achievement of form. In spite of its delicacy of color, Venetian glass never equalled the artistic quality and inventiveness of earlier centuries.

If German glass today has gained an estimable degree of artistic and technical quality and is forging ahead in spite of adverse economic conditions, it is due to inherent reasons. Two causes of a more external nature contribute to its success. The raw materials are furnished by the country itself and, speaking in the lingo of the industrial arts, "we live in the age of glass." This is true not only of Germany but of almost every other civilized country. Glass plays an important part in our modern life. With steel and concrete it has become the foundation stone of architecture, lending to modern construction a character of its own, quite aside from the experiment of all-glass construction of Taut and other German architects. While the artist of the past paid most attention to blown glass (hollow glass), new possibilities have been created through the ample fenestration of our modern houses. Also, interior decoration, with its high glass doors and glass-top tables, furnishes new uses for glass. The field seems almost unlimited since we are able to produce panes by means of blowing as well as pouring and are able to furnish them by mass production. New honors have come to stained glass in the field of ecclesiastic art designed in the modern style. This became most evident at the occasion of the big exposition of modern Christian art held this year at Padua,* as well as in the many special exhibitions arranged throughout Germany. The growth of sports, the striving after sunlight and air, the improvements along hygienic lines have given impetus to a greater use of art glass aside from its traditional use in churches. Many educational institutions, gymnasiums, factories, and

*Open until June 1, 1932.



Vases by Wilhelm von Eiff

especially large railway stations show large windows treated in a decorative way.

The turn of the glass industry toward modernism and a general reorientation became apparent toward the end of the last century, after a fairly barren period. The designer and craftsman, who with few exceptions were united in the same person in the earlier centuries, now separated. Individual artists, though trained in the industry, designed new patterns and sought new styles, but failed to participate in actual execution. The artist usually dwelt in the cities and larger centers whereas the kilns remained in the remoteness of their mountain forests (and largely remain there today), where they adhered staunchly to the diamond pattern of the eighteenth century influenced as it was by English leaded glass, and only unwillingly adopted the new forms. Foreign influences toward the end of the last century, like "marquetry glass" by Gallé of Nancy—a novel type of colored flashed glass often decorated with poetic mottoes, which degenerated into unbearable banalities—or American Tiffany glass with its antique metallic lustre, did not remain in vogue for very long and left no essential traces behind. American pressed glass, though excellent in itself, offered no problems to the artist. Finally and fortunately, German "*l'art nouveau*" was overcome in comparatively short order.

Austria, especially Vienna, with its technical schools and workshops for art glass, furnished the real impetus toward modernism in the first decade of the new century, favored as it was by having the kilns and glass traditions of Bohemia.

The war brought about a big change and created—paradoxically as it may sound—new and favorable conditions for the natural development of modern art glass. The traditions of technique of two thousand years were the common heritage of all civilized countries. Aside from the few machines which made for simplifica-



*Vase Designed and Executed by Edgar
Benna, Breslau
Shape Executed by Josephinenhütte*



*Vase Designed and Executed by Hans
Enke, Breslau
Shape Executed by Josephinenhütte*



Engraved Dessert Plates by Seyfried, Munich

tions in the already mentioned process of casting, the technique remained fundamentally unchanged after the invention of the "pipe"; the finest products are still handmade. The form, especially of hollow glass, though capable of a certain amount of variation in its commercial and artistic uses, is only moderately subject to a really fundamental change. Its problems remain essentially the same. The unyielding character of the material, after all, permits only quiet and stately shapes. This explains the short duration of the "line of motion" adopted by the rococo style of the eighteenth century, and the brief interlude of "*l'art nouveau*."

The contemporary spirit expresses itself largely in decoration, which, with the change in tastes, became a sphere in which the younger artists could express themselves with exuberance. The change came about fairly quickly during the last two decades. During the war, nations lived within their own four walls, dependent on themselves and their own artistic problems. The unfavorable conditions of life in Germany, which still prevail, are reflected in the glass industry. Simplified form usually sparing in decoration, enduring material, clear and skillful space division, for both hollow and flat glass, may be taken as among the fortunate results growing out of these difficult times. The culture of a period finds its clearest expression in art. The sober and factual tendencies of the present day (its excesses are already subdued) sense the use of a tumbler as something designed to hold a fluid, and consider decoration, whether engraved, ground, or painted, as a matter of incidental rather than fundamental importance. Decoration, which once abounded in inorganic plant motives, is reduced to plain decorative elements or is changed to a variety of stylized dots and strokes. Delicate modern sport figures, small animal grotesques (Seyfried), pointed, flaming, and dentillated patterns, and geometric designs (Süssmuth) become, according to the use of the glass, favorite motives for surface decoration. In spite of this easy flow of lively, darting motives in engraving, painting, or surface grinding and cut, there is no neglect of the older and more noble technique of intaglio and relief cut. Due to the separation of designer and craftsman the kilns depend for designs on the individual artists or on the technical schools. The latter have gained in importance during the last years; while the various workshops function in connecting links, as well as patrons, and also take care of exhibitions and sales. They render the greatest service by sending artists for study purposes to the kilns, thereby establishing a direct contact between art and craft. Leading in this development are the German workshops of Munich (Deutsche Werkstätten). A sound basis for the vast industry can be established only through such coöperation between artists (or technical schools) and kilns.

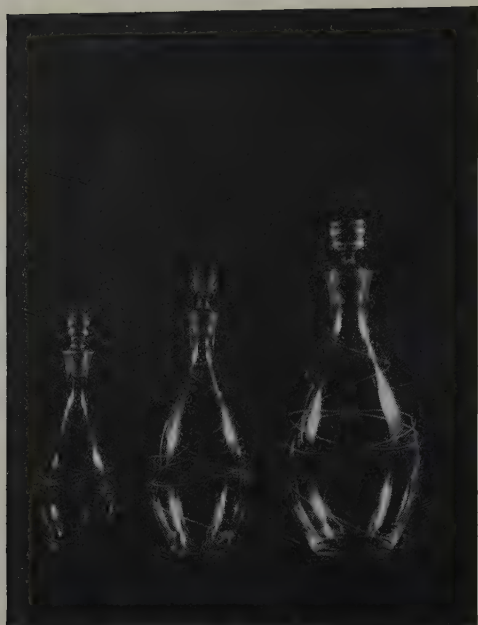
Among the German artists who labored most earnestly for the artistic enrichment of the glass industry, we must mention first of all Wilhelm von Eiff. He achieves extraordinary quality due, no doubt, to solid knowledge, acquired at an early age; to his artistic sensitiveness (he is also a painter); and to a deep sense of responsibility toward his work. He employs the rare cameo relief cut, one of the most difficult of techniques in arts and crafts, and applies it to semi-precious stones like onyx, lapis lazuli, rose quartz, and rock crystal, as well as to glass. He masters the relief and intaglio cut in all its variations, and because of his mastery of this particular technique occupies a most unusual position. As a painter and a designing artist he knows how to retain a balance in the use of this forceful technique of cutting, somewhat reminiscent of wood engraving. One can easily imagine how his cameos, jars, and *objets d'art*, made before the war for Lalique, found ready favor



*Vases by Else Wenz-Vietor and Josef Hillerbrand
Executed by Deutsche Werkstätten, Munich*



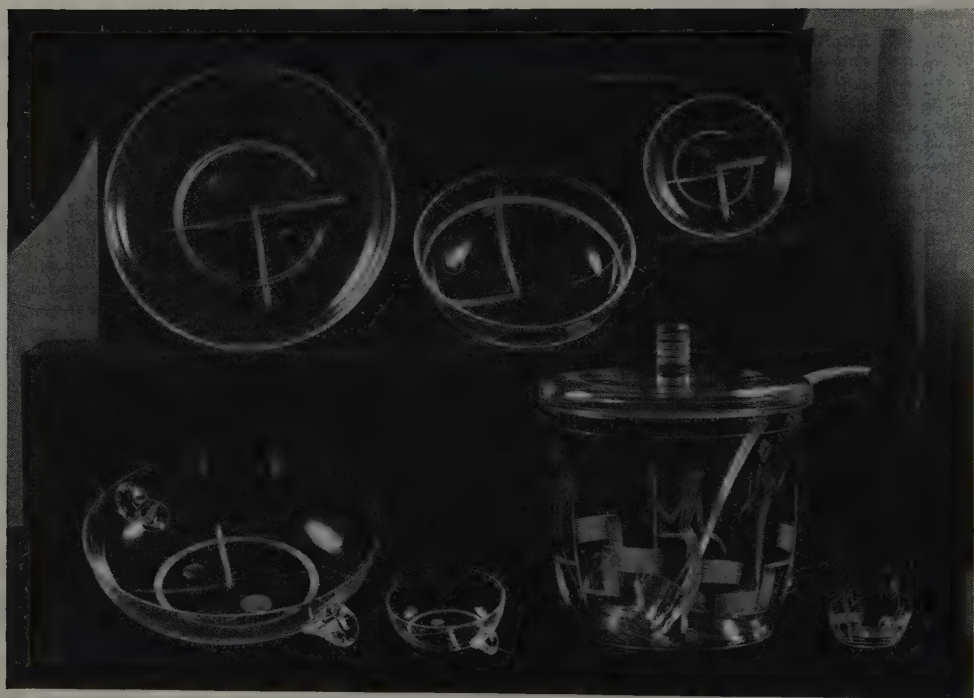
*Bottles by Wolfgang von Wersin
The Bavarian National Museum, Munich*



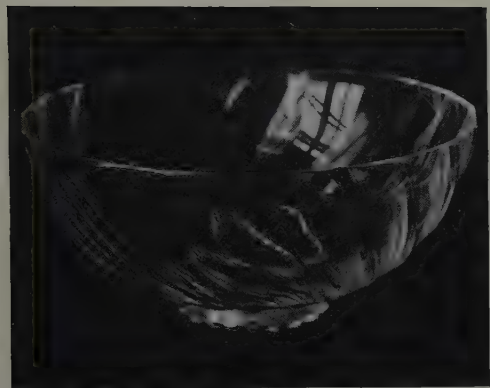
Bottles by Richard Süßmuth



Bowl by Richard Süßmuth



Bowls by Richard Süßmuth, Penzig, Silesia



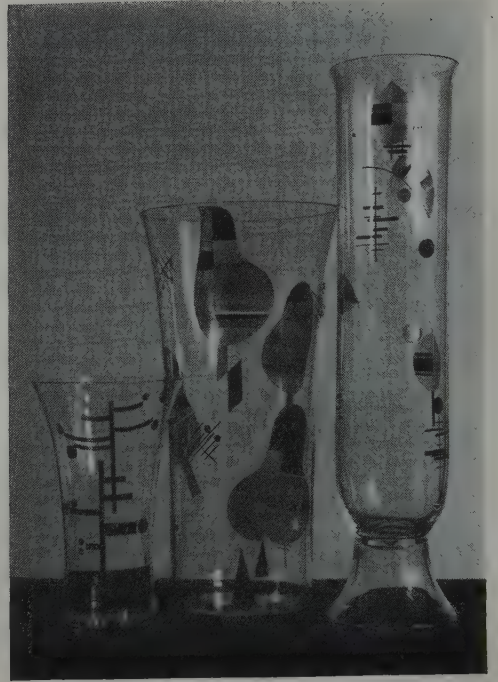
Bowl by State Vocational School, Zwiesel, Bavaria



Vase by State Vocational School, Zwiesel, Bavaria



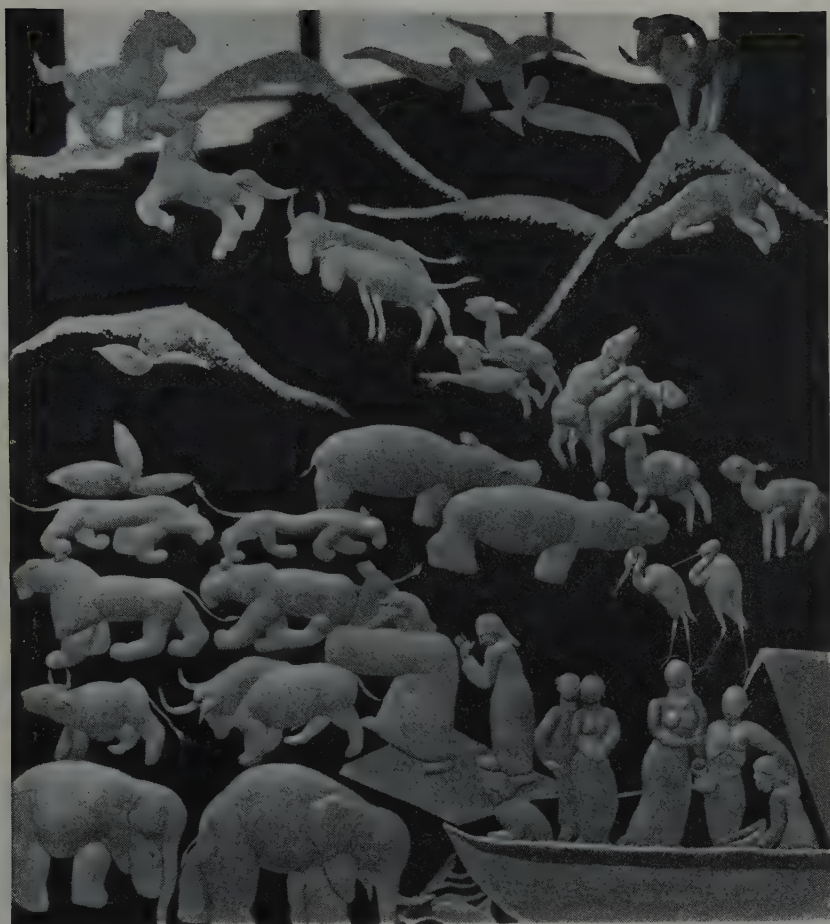
Engraved Glasses by State Vocational School, Zwiesel, Bavaria



Vases by State Vocational School, Zwiesel, Bavaria

with the sophisticated Parisian public. Wilhelm von Eiff, whose works are sought by museums and collectors both here and abroad, is on the faculty of the arts and crafts school in Stuttgart, where he is at the head of the division of art glass.

One cannot mention modern German glass without speaking of the well-known Richard Süssmuth, who comes from a Silesian glass cutter's family and who today conducts several kilns in Penzig (Silesia). Looking at his works one can readily believe, to quote his own words, "that in working with glass, he experiences the material and feels the form so strongly that he does not care to destroy it through heavy polish." He will make a delicate spiral grow on a slender vase, or he will surround a bowl with rhythmic geometric figures bearing a definite relation to the shape. On the basis of original cuts he will study light refraction and give to every piece something that is joyful, light, and airy. He pays particular attention to flat glass and is most successful in its decoration; his windows show him to be a very modern artist with an intellectual bent. Illustrations can only inadequately demonstrate these qualities which depend so much on color, modeling, and polish. Lack of space makes it impossible even to mention by name the individual German artists who are actively working in glass. Only a few of the best known are singled out. It is probably not a matter of chance that a number of these artists settled in Munich and its environs or in the neighborhood of the Bavarian forests. Today, after the loss of Bohemia, Bavaria has become, as in the Middle Ages, one of the most important centers of the glass industry. Among the artists who live in Munich are Professor von Wersin, director of the "Neue Sammlung" in the National Museum. Glass designed by him on exhibition in this collection, as



"Noah's Ark," Engraved Panel, by the State Academy of Industrial Art, Dresden



Drinking Glasses, Sport Motives, by Seyfried, Munich

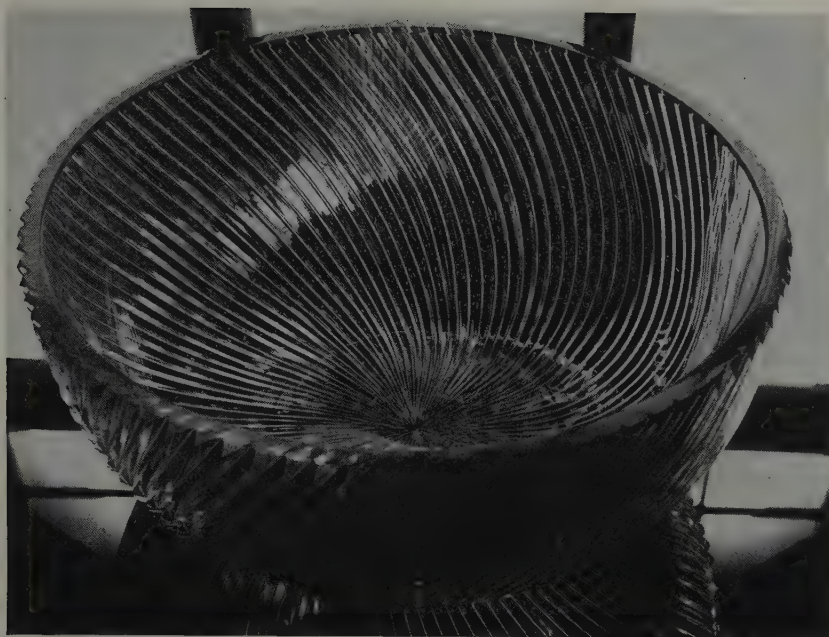
well as other specimens in the several workshops of Munich, is noteworthy on account of its vigorous form and its appropriate decoration.

Of mist-like delicacy is the free-blown glass of Else Wenz-Vietor of Icking in the Isar valley, which is, therefore better suited for decoration than for use. Very charming is the glass by Hillerbrand, professor at the State School for Applied Art in Munich. Both artists are closely linked up with the "German workshops" (*Deutsche Werkstätten*). Original, full of ingenuity, and graceful in decoration is Leicht-crystal glass (often delicately dyed "azure glass") by Emmy Neeb-Seyfried in Munich. Such pieces are full of bubbling humor. What fun to discover beneath glowing oranges and dark-blue grapes the tiny figure of a fierce tiger or a trumpeting baby elephant ground into the glass! Perhaps it is even more delightful to drink a cocktail out of a glass in which fighting cocks are silhouetted; where, the darker the liquid, the stronger the contrast. The plainer varieties of glass designed by this artist are solid without loss of grace.

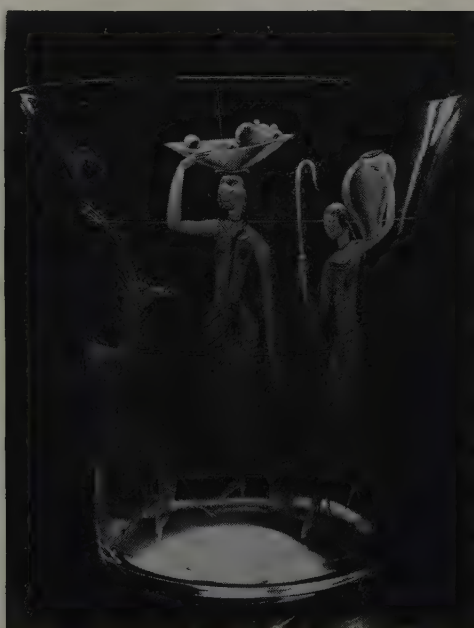
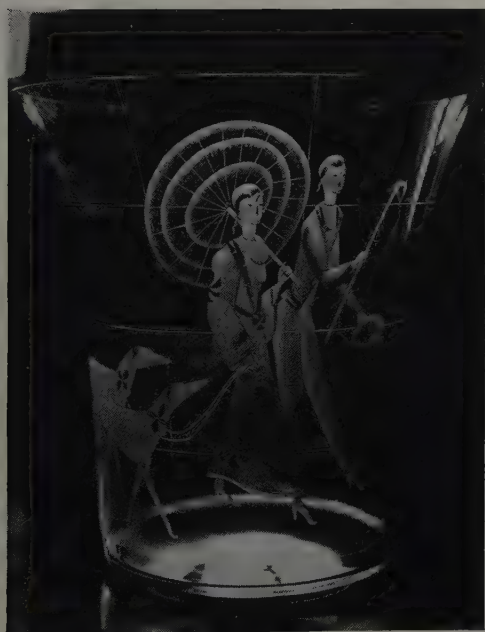
If we mention Karl Bertsch, Geheimrat Niemeyer, Jean Beck, Bernhardine Bayerle (of the Marienkiln, Berlin-Cöpenik), or Ida Paulin of Augsburg we have by no means exhausted the list of Bavarian designers of art glass. It is hardly necessary to point out that the rest of Germany participates in a competition that aims to enhance raw material by means of art. Heinrich Sattler of Cologne designs goblets that stand securely, are well shaped and beautifully cut or ground (*New Collection, National Museum, Munich*). Karl Georg Friedrich in Berlin-Dalhen makes well-shaped colored glass. A very fine grade of glass for household use, mildly modern in style, after designs by Professor Rudolph Ville, may be found at the art-glass firm of E. S. Mewes in Berlin. Walter Nitschke, instructor at the Art Academy in Dresden and a master of technical processes, beautifies glass by the use of decoration that is almost too delicate.

The loss of Bohemia, which at one time linked up with the west wing of the Bavarian kilns forming a South-German central unit, has pretty well isolated the Silesian kilns. The glass of the Josephinen-kiln, perhaps the best-known kiln in the Silesian region, still shows the fine old quality of Silesian-Bohemian glass. It has lost neither strength nor beauty, and shows the old mastery of technique. The German kilns employ numerous young artists in their own shops and produce glass on the basis of artistic patterns. They have produced excellent examples both for use as well as for decoration. Due to their more isolated location they are even today inclined to follow along traditional lines. For this reason they are likely to preserve a unity of form and decoration based on the logical requirements of the material itself and maintain a wholesome balance against the free style, which often fails to keep within the limitations of the material. Except in the north, kilns exist in all parts of Germany.

In recent decades the numerous industrial-art schools with special departments for glass work, as well as trade schools for glass making, have come into prominence. They are leaders and councillors; they provide the training and furnish inspiration to the young promoters with whom they come in contact (for example, B. H. J. Baeumer, Hirschberg in Silesia; or Peill and Son in Düren in the Rhine Province, both owners of their own shops). Their successful activity is illustrated by masterpieces like the charmingly engraved "Noah's Ark" of the State Art Academy in Dresden or the vase by Edgar Benna, instructor at the Breslau Trade School, or by works of their pupils. Coöperation on an even larger scale has in



Engraved Bowl by the State Academy of Industrial Art, Dresden



Engraved Bowls by Hans Mauder, Zwiesel, Bavaria

recent years taken place between the industry and the only state trade art school for glass, located at Zwiesel in lower Bavaria.

Beginning in 1910, Professor Bruno Mauder, himself an outstanding artist, thoroughly reorganized this school on a basis of coordinating with theoretical instruction practice in materials and processes. Students enter at the age of fourteen after graduation from grammar school. In a three- or four-year course they are trained in theory and practice and are taught painting, engraving, grinding, and cutting, through lecture and laboratory methods. Sound instruction in drawing, especially the drawing of utensils related to their work, forms a natural basis which is taken as a matter of course. Only the raw glass is furnished by the Bavarian kilns after designs by the students. The problem of decoration is left to the trade school. Even the youngest and least skillful student is expected to produce a piece of work, which can, at least, be used, even though it may not be superior. The shops for practical instruction are, of course, furnished with the latest technical apparatus. Naturally, handwork continues to play an important part and is here least subject to elimination. What has been done in this state trade school under the direction of Professor Mauder is perhaps the best achievement in the field in recent years in Germany. Any one who has seen these well-designed, purposefully ground or engraved goblets, these painted vases, or the delightfully engraved jars in the Biedermeyer style can well understand that Zwieseler glass occupies a place of honor in collections and workshops. Hans Mauder, son of the director, has lately appeared with very modern figure decoration.

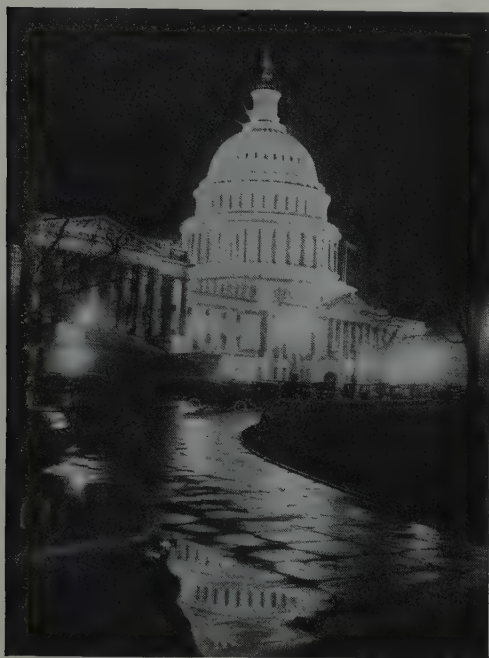
One cannot speak of German glass without mentioning Austria, so closely linked to Germany in its arts and crafts. We must pass by the city of Vienna, as a discussion of Viennese glass would double the length of this article. The two Austrian trade schools in the German-language territory of Bohemia, namely Haida and Steinschönau, are today located in Czechoslovakia. Their relations to Germany and Austria, though much hindered, have not been entirely abandoned. Both schools are strongly German in character. The fine goblets and glasses, dyed with the "rare earths" of Karlsbad and designed in the school of Haida under the direction of Professor Pfohl, illustrate the old tradition and the high quality of these workshops. Located in South-western Austria, in the Tirol, is the kiln of Rattenberg-Kramsach. This kiln is not only the one that carries on the tradition of the once flourishing Tirolean glass industry, but it is also the only kiln in present-day Austria that manufactures art glass. In addition to its cultivation of old indigenous shapes, this kiln has in recent years been successful in the production of an excellent modern glass for decorative and useful purposes, which is very popular in Germany because of its strength and solidity.

Gone is the grandeur of the social life of the pre-War years. With it disappeared the luxuries of ground crystal and fine silver, which the well-to-do bourgeois families used on holidays. Where it is still held in possession today it is rarely displayed but guarded carefully to preserve it for the children. For this reason the plain glass for kitchen and domestic use has become of prime importance. If, in these difficult times we have only water to drink, we can at least take it from a goblet that is flawless and crystal-clear, a goblet which is easily grasped and pleasant to press to our lips, a goblet to which our eye returns with pleasure in contemplating its simple yet beautiful shape. This, after all, is no small measure of the degree of culture of a nation.

CIVIC ART

HARLEAN JAMES ASSOCIATE EDITOR

Executive Secretary, The American Civic Association



The Capitol Dome at Washington



A Native Landscape Worth Preserving

Introduction to Civic Art

By *Harlean James*

Executive Secretary, The American Civic Association

NOWADAYS, when there is much controversy over art, discussion of the relative merits of extreme and conservative schools of art is carried on by the initiated. A great deal happily can be forgotten in a consideration of landscape architecture; although there are many monstrosities of parks and gardens, there is no "modernistic" school of landscape architecture. There are classic examples to be adapted to our needs and there is nature to be preserved and copied. Before many years the public may be flocking to admire or decry modernistic gardens, planned in angular lines and using violent purples, reds, and yellows. These possible gardens of the future may contain qualities as distasteful to us as are now the nearly forgotten front-lawns, iron statues, the banks planted with names in "landscape plants."

Between the various and varying schools of art, architecture, and landscape design the layman may never hope to cast a deciding ballot. The best that the people of any country can do is to profit in public undertakings by a composite expression of the ideas and work of the artists in these fields who succeed in leading their professions at the time. It may be that better acquaintance with art, architecture, and landscape architecture will help the development of the sound judgment that more primitive peoples are supposed to exercise in matters of art.

But whether the artists educate the public or the public criticises the artists, there occur in our times (as in the past) climaxes of ugliness that no artist or citizen, uncontaminated by possible financial profit, could recommend as appropriate or pleasing. Most of us do not find the highways pleasant, cluttered as they are by hot-dog shacks, billboards, advertising signs, and automobile and rubbish dumps. It is only because we have supposed these sights necessary as a sacrifice to the god, Business, supposed by some to be the inspiring divinity of culture, that they have been tolerated by a jadedly preoccupied public. Kaleidoscopic changes in the arts and sciences have left us all a little breathless. We are just waking up to the fact that we need not suffer from the *laissez-faire* policy of city builders any more than from a *laissez-faire* economic system.

In these sections devoted to Civic Art and the New Washington, it is our purpose to present to the readers of the Magazine articles on the various ways in which the American people are belatedly seeking, through Government, and quasi-public and private organizations, to bring beauty into environment. In the parks and parkways of cities, towns, and districts, much natural beauty is being preserved and adapted to the demands of highly intensive use by myriads of people. We have only begun to see the possibilities of highway design and of controlling the immediate surroundings of country roads so as to preserve views. We are realizing more and more the inconvenience and inefficiency of typical business streets of towns and cities, as well as their disorganized ugliness. These are but a few of the questions that will be considered in these departments; they only indicate the trend.*

* The subjects treated here in the future will include: highway and rail approaches to cities and towns; civic centers; public buildings, parks, parkways, and recreation spaces; village improvements; water-front development; garden cities; bridges; subdivisions and neighborhood shopping centers—from the point of view of the layman and public and private organizations.



A Washington Street—Result of Intelligent Planning
 These elms required half a century to achieve their present growth.



The White House from the Air
 Without its setting of trees and lawns the building would be unfinished and uninteresting.



An Approach to the Federal City



An Automobile Road into Washington
 These constitute anything but ideal introductions.

We already have some of the machinery that we need to effect well-thought-out changes in these fields in the hundreds of planning and zoning commissions now busily at work throughout the country, in the score or more of art commissions or juries, and in the growing number of intelligently restricted subdivisions. Washington is leading the way in some of these fields, for Washington has put into effect, for the first time in a large city, a measure of public official control over private architecture. Santa Barbara, using a disastrous earthquake as a starting point, tried to do something similar for a brief period. Throughout the country, successful subdivisions have proved that the greater the intelligent restrictions, the higher the market value of the property.

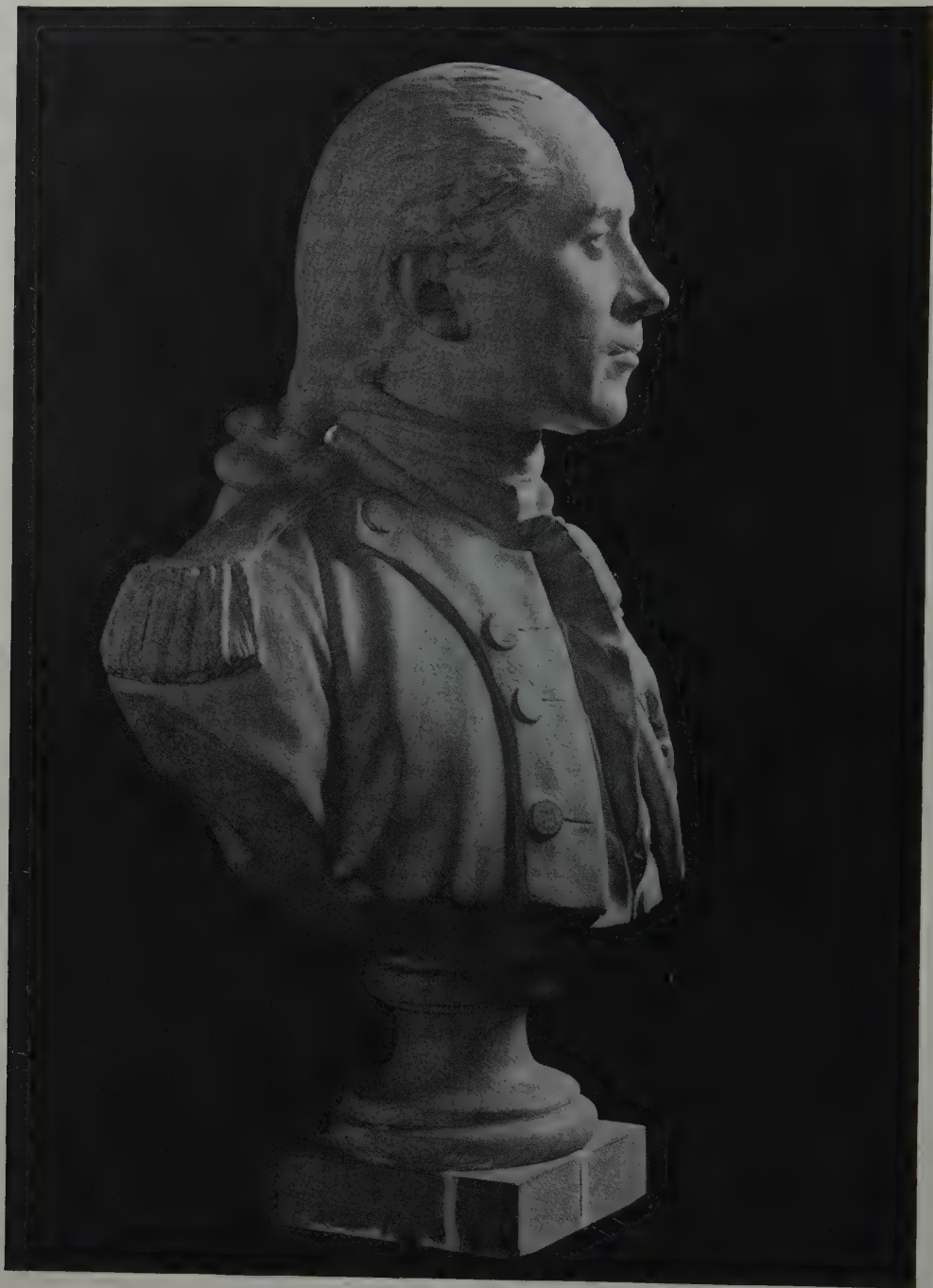
The great public-building programme now in course of construction in Washington will create a planned area of noble proportions. Our New York friends, whose eyes are accustomed to towering skyscrapers, may remark that the new public buildings of Washington are "nothing but slavish copies of a dead past." Our Chicago friends, who know the heavy rectangular masses of the Loop, may see in the low façades of Washington only "sawed-off" replicas of the Chicago model. Washington, fortunately, has not had the recent mushroom growth of purely commercial cities to contend with; there has been more time for consideration. Her triangle, when completed, should be ample proof of the sense of harmony, unity, and spaciousness that every city in our country should have. Green grass and green trees make a necessary setting and provide a suitable refreshing for the veritable army of workers that passes by. Even the population supported in these six-story buildings taxes the available highways and parking spaces uncomfortably. We are doubly thankful for the absence of skyscrapers for this reason. Not that there is anything inherently iniquitous in a skyscraper designed by an artist. However, when adequate open space of private land and public street is provided for the prospective population of the fifty-story building, very few financiers would be interested to produce the skyscraper. Also, it is sometimes rather inconvenient to have to take a ferry-boat to see the sky-line if one happens to think it beautiful. Those of us who love the Capitol Dome and the Washington Monument would be distressed to see them overpowered by a towering Gothic masterpiece or a cloud-pricking Babylonian pyramid. Other cities have individual problems and are coming to deal with them of necessity. They might do well to consider their problems from the point of view of their cities as organic entities rather than as hodge-podges of unrelated districts. Let Washington hold to the best pattern that we can conceive adapted to her own needs; let her be a model for the making of other "new created worlds."

Let us discard the ugliness that has followed the first establishment of our civilization. Let us do away with the temporary, "that-will-do" construction of cities, towns, and buildings. We have the technical skill, the materials—why should we lose sight of the goal? We are coming to realize that communities need not sacrifice, necessarily, the beauty, peace, and inspiration that come from harmonious landscapes. If the builders and owners of cities do not recognize the craving of human nature for the "face of the land" the cities may well be deserted for new types of neighborhoods. Even the supposedly stable business centers may find themselves in disastrous competition with decentralized shopping centers where merchandise is sold in buildings of architectural grace, placed in surroundings of green, and provided with comfortable parking spaces for patrons' automobiles.

MUSEUM ACCESSIONS



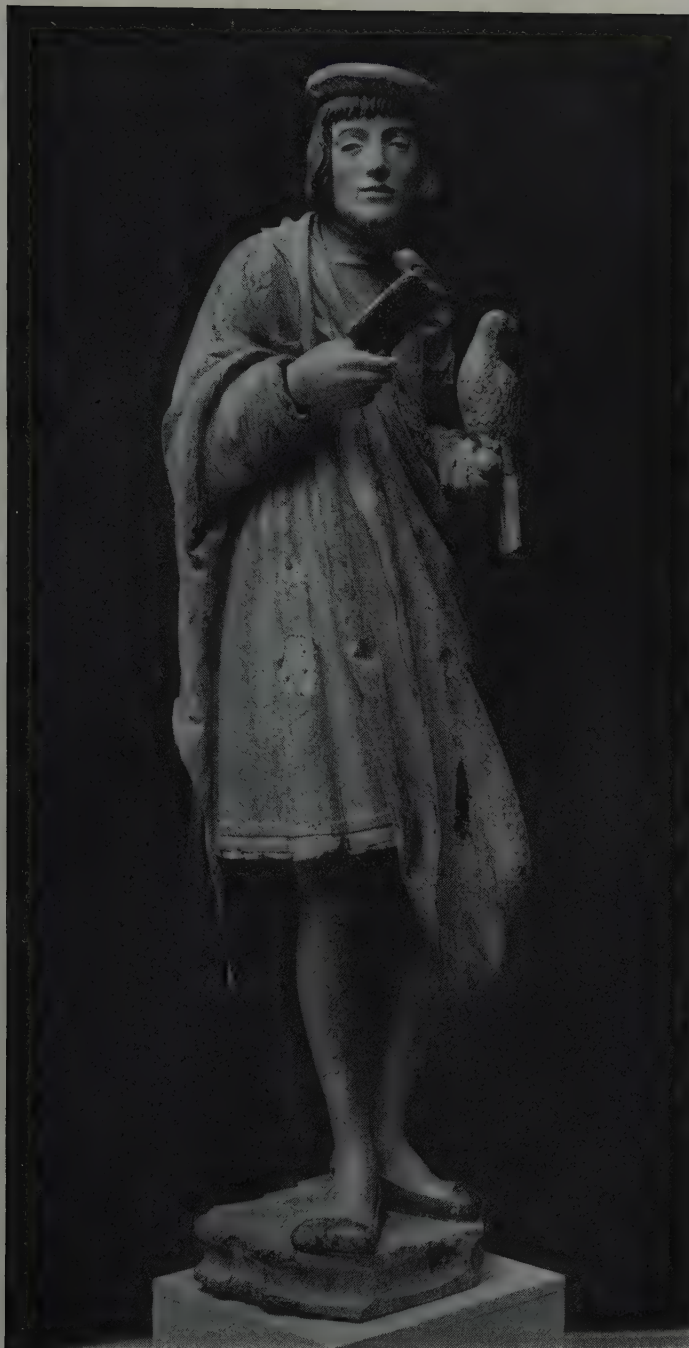
Iron Lion's Head, Chinese, T'ang Dynasty
The Detroit Institute of Arts



Houdon: John Paul Jones

The Boston Museum of Fine Arts

This portrait bust of the famous naval hero has been presented to the Boston Museum of Fine Arts by Charles H. Taylor, Jr. At the time it was in the making, in 1780, a contemporary in Paris wrote: "The intrepid Paul Jones has been here for several weeks. The Lodge of Nine Sisters, of which he is a member, engaged M. Houdon to make his bust. The portrait is another masterpiece worthy of the chisel which seems destined to consecrate to immortality illustrious men in every walk of life."



Statue of Louis XI as a Prince

The Albright Art Gallery, Buffalo

The Albright Art Gallery of Buffalo has recently purchased from the collection of Joseph Brummer of New York one of the greatest art treasures that has come to America in many years, a life-size statue known traditionally as Louis XI of France, carved in wood and carrying its original polychrome of scarlet, blue, and gold. The statue was discovered some years ago in a private chapel of a château near Nancy, France. Here, concealed by hideous overpaint, it was hidden for hundreds of years.



Manet: Philosopher

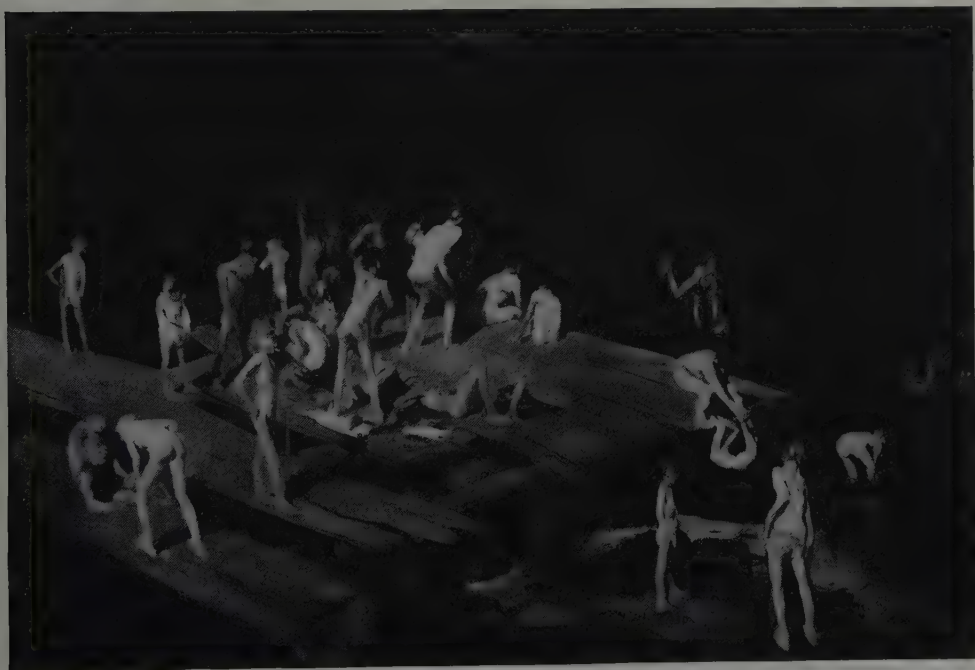
The Art Institute of Chicago

Among the paintings given to the Art Institute of Chicago by the late Mrs. Arthur Jerome Eddy and Jerome O. Eddy, in memory of Arthur Jerome Eddy, Chicago collector and art critic, is this outstanding Manet, painted in 1865 and of interest now that the earlier Spanish phase of the artist is being recognized as more and more desirable. Mr. Eddy was a most courageous collector and connoisseur, admiring and buying both Manet and Whistler long before their general acceptance here.



Giovanni Battista Piazzetta: The Supper at Emmaus

Purchased for the Cleveland Museum of Art from the J. H. Wade Fund; Venetian School, 1682-1754



George W. Bellows: Forty-two Kids

A Recent Accession of the Corcoran Gallery of Art, Washington, from the Macbeth Gallery in New York



Edgar Degas: Dancers

The Memorial Art Gallery, Rochester

The gift of Mrs. Charles H. Babcock, this important work in pastel by Degas adds to the permanent collection of the Memorial Art Gallery, Rochester, an example of one of the most significant founders and formulators of the essential principles of contemporary art. Pastel seemed to give Degas his happiest opportunity; he used it graphically to express line and plastically to suggest surfaces. A brilliant iridescence of light-pervaded color gives sparkle to every plane, even those in shadow.



Kao K'o-kung: Landscape
The Detroit Institute of Arts

After six hundred years, the pigment of the ink used for this painting of the Yuan Dynasty in China, recently acquired by the Detroit Institute of Arts, is as moist and brilliant as though it had been applied yesterday. The picture represents clouds and rain in the mountains, and an evidence of the skill of the painter is the white cloud band, with the strong blacks of trees and mountains. The richly modulated chromatic effect, achieved by the Chinese in monochrome painting, is well illustrated.



Eugene Zak: The Shepherd

The Art Institute of Chicago

Another of the important paintings included in the Arthur Jerome Eddy gift to the Art Institute of Chicago is this work by Eugene Zak, one of the artists connected with the modern movement in France. It was done about 1810 and is in Zak's best vein, being quite free of the hackneyed mannerisms that his style developed later. The entire gift, comprising twenty paintings and three important pieces of sculpture, will be exhibited as a whole at the Art Institute until the seventeenth of January.

FIELD NOTES

DEALING WITH LOCAL ART EVENTS
HAVING MORE THAN LOCAL INTEREST

LEILA MECHLIN ASSOCIATE EDITOR



Renée Sentenis: Self-Portrait
Germanic Museum, Boston

Field Notes

Art as Related to Sport, a Competition and Exhibition

IN CONNECTION with the Tenth Olympiad, to be held at Los Angeles, July thirtieth to August fourteenth, 1932, The International Olympic Committee announces an art competition with medals and diploma awards in architecture, painting, sculpture, literature and music. Works submitted in architecture, painting and sculpture will be shown in an International Exhibition set forth in the Los Angeles Museum of History, Science and Art; which has generously set aside nineteen galleries for the purpose, at the time of the Olympiad.

The Chairman of the Fine Arts Committee is General Charles H. Sherrill who, with William May Garland of California and Honorable Ernest Lee Jahncke, Assistant Secretary of the Navy, are the three American members of the International Olympic Committee. The following have consented to serve on his Executive Committee:

William Alanson Bryan, Director, Los Angeles Museum of History, Science and Art.

A. Conger Goodyear, Chairman, Committee of the Museum of Modern Art, New York.

Robert B. Harshe, Director, Art Institute of Chicago.

Frederick P. Keppel, President, Carnegie Corporation.

Leila Mechlin, Secretary, American Federation of Arts, Washington, D. C.

Everett V. Meeks, Dean, Yale University School of Fine Arts.

C. Powell Minnigerode, Director, Corcoran Gallery in Washington, D. C.

Duncan Phillips, Director, Phillips Memorial Gallery, Washington, D. C.

Paul Sachs, Assistant Director, Fogg Museum, Harvard University.

Homer Saint-Gaudens, Director, Department of Fine Arts, Carnegie Institute, Pittsburgh.

Myron C. Taylor, Trustee, Metropolitan Museum of Art, New York.

Frederic Allen Whiting, President, American Federation of Arts, Washington, D. C.

Foreign collections will be assembled under the charge of Guillaume Lerolle, foreign representative of the Fine Arts Department of the Carnegie Institute of Pittsburgh. The American collection will be under the charge of Leila Mechlin, Secretary of The American Federation

of Arts, in Washington. Arrangements have been made to bring foreign works of art, contributed by the several European nations, by ship from Hamburg and Trieste through the Panama Canal directly to Los Angeles.

A similar exhibition was held in connection with the Ninth Olympiad at Amsterdam three years ago, in which nineteen nations were represented by approximately four hundred paintings and prints, eighty-three works in sculpture, and one hundred forty-seven architectural projects. Great Britain, France, Germany, Holland, Poland, and the United States were the largest exhibitors at that time, and the American exhibit set a high standard, which, however, it is hoped will not only be upheld but advanced at the coming show.

Works entered in this competition or shown in this exhibition must relate to sport—games, horse racing, skiing, hunting, fishing, yachting, and so forth. The architectural exhibits must be related likewise to stadia, gymnasia, swimming pools, air-ports, and the like. With paintings will be included prints, and with sculpture, medals.

The works shown will be judged by an international jury, the personnel of which will be announced shortly, and awards will be made during the Olympiad.

An enormous new stadium, seating over one hundred and five thousand spectators, has been built purposely for this occasion and there is every expectation of a large attendance at the Art Exhibition by those attending the games.

An illustrated catalogue of the exhibition will be issued.

The Telfair Academy, Savannah, Extends its Services

THE Telfair Academy of Arts and Sciences, Savannah, Georgia, is undertaking this season, through the cooperation of the Department of Advisory Service of the American Federation of Arts, to widely extend its programme and privileges. With this end in view, arrangements have been made for a series of exhibitions including not only paintings in oil and water color but prints, industrial art design, and so forth, and for a series of lectures by distinguished lecturers on painting, town planning, stage design, and industrial art. Some of these lectures will be given in the Telfair Academy's beautiful drawing room—a most appropriate and inspiring setting

for the discussion of art subjects. Others will be in the public schools.

As an experiment, three public schools have been selected in which a well-planned course in art appreciation will be given during the present year with the approval of the Board of Education and through the coöperation of the teachers, embracing story-telling to the lower grades, a study of the lives and works of great artists in the upper grades, together with lectures illustrated with stereopticon slides, moving pictures of processes and visits, under guidance, to the exhibitions at the Telfair Academy.

All of this work is being carried on by the Telfair Academy through the medium of local committees, headed by capable leaders. These committees cover exhibitions, lectures, art appreciation in the schools, coöperation with other organizations, publicity, and membership. Through the Committee on Coöperation with other organizations, practically all of the organizations in Savannah are to take part in the extension programme. Each organization will appoint a member on a special committee through whom contacts will be not only made but maintained. The Mayor of Savannah has expressed hearty approval of the project and the press has given splendid support. The Board of Education, the Parent Teachers Association, the Public Library and other institutions have entered into the project with enthusiasm. There is every reason to believe that the work will proceed with success. Without a resident director and under the present financial conditions, this is a brave undertaking and one which should demonstrate to those of other cities of like size their own latent potentialities.

Development of the Denver Art Museum

A SERIES of galleries for the display of works of art, temporarily serving the purpose of an art museum, is being provided in the new City and County Building, which the city of Denver is erecting on its Civic Center. This action is described by Isaac J. Keator, president of the Denver Planning Commission, in the *Art Register*, published by the Denver Art Museum, as the third important step in the triumphant progress in the establishment of Denver as the art center of the territory between the Mississippi and the Pacific; the first step being the generous gift of Chappell House, the second the annual contribution to the support of the Museum, inaugurated eight years ago, and the fourth step to be the acquisition of ample

grounds for the gradual erection of a museum with branch exhibit centers in the major playground parks, an interesting evolution and an inspiring plan.

The Denver Art Museum had its inception in a small rented store; later the Public Library sponsored the work; then came the gift of Chappell House, and now the new and temporarily adequate quarters in the City and County Building, making possible the development of activities. Finally there will be the erection of the projected new art museum for which funds are already guaranteed.

An interesting feature of this development is its coöperative character; artists, laymen, educators, city planners and municipal officers all working harmoniously to a great end. Denver more than almost any other city in the United States has realized the importance of patronizing its own artists, encouraging them by commissions and frankly manifesting pride in their achievements. Denver's City Manager of Improvements and Parks, Walter B. Lowry, with reference to the function of an art museum says: "Up-to-date and beautiful museums, schools, libraries, colleges and other institutions and opportunities for recreation and training of the mind are as important for the citizens of a community and their children as are up-to-date and beautiful parks, boulevards and other recreational facilities which provide pleasure, health and training for their bodies and happiness for their spirit." If all city managers and city governments could realize this fact there would be great progress in art as well as in the development of America.

When the galleries in the new City and County Building become available for the display of the permanent municipal collection and traveling exhibitions, Chappell House, now the headquarters of the Denver Art Museum, will be used exclusively as an educational center, extending the programme which has been so wisely developed.

North Carolina Art

THE State Art Society of North Carolina held its annual meeting at the Sir Walter Hotel in Raleigh on December second, at which time an exhibition of paintings and drawings exclusively by native North Carolinians was opened. This exhibition was assembled by a group known as the North Carolina Professional Artists Club. Heretofore the annual exhibition set forth by the State Art Society has been assembled by the Grand Central Galleries and shown under their auspices. The plan of having an all North

Carolina showing was unique and proved exceedingly satisfactory. Not only was the showing varied but upheld to a high standard. It included a group of paintings and drawings by Donald Matteson of North Carolina, who has held a fellowship in painting at the American Academy in Rome and has lately returned from his three-year residence—these were works of marked individuality and fine quality. Decorative flower studies in tempera by Gene Erwin lent an exceedingly pleasing note, as did the extremely skillful and charming portrait drawings by Isabelle Worth Bowen. From Mary H. Tannahill came a very engaging and varied group including modernistic still life studies, figures and compositions, all, however, done with great skill and real charm. Her "Yellow Calla Lilies," "Provincetown Fishermen," and "In a Garden" (a portrait of a little girl holding a cat) were all outstanding. Mary Tillery showed several North Carolina landscapes rendered with simplicity and evident sensitive feeling for beauty in nature. There was an impressive full-length portrait of the Right Reverend Joseph Blount Cheshire, Bishop of North Carolina, by Clement Strudwick, distinctly English in manner of rendering; a strong portrait of Dr. Collier Cobb by William Steene; a well rendered out-of-door portrait by Mabel Pugh; while Louis Vorhees, William Pfohl, Mary Graves, James McLean, and others made valuable contributions. There were one hundred nineteen exhibits in all.

There was a large and enthusiastic attendance at the Annual Meeting on the evening of December second, at which time Governor Gardner made an impressive address on the value of art to the people with special reference to citizens of North Carolina, and paid high and well deserved tribute to Mrs. Peter Arrington, President of the North Carolina State Art Society, for her splendid leadership as well as generous gifts and donations. He said in part as follows:

"The State Art Society under the leadership and patronage of Mrs. Katherine Pendleton Arrington has done more than any other organization to stimulate among our people an art consciousness and an appreciation of the aesthetic.

"This exhibition is unique. All of the pictures shown are the work either of artists born in North Carolina or those who have made this state their home by adoption. It is an attempt on the part of the State Art Society to cooperate in what we call the live-at-home movement. In agriculture this means the growing of those necessities such as food and feed stuffs by the farmers that are essential to their sustenance.

This exhibit of North Carolina art recognizes that an appreciation of the beautiful is just as important to our people as that they be fed and clothed."

Later each of the visiting artists was called by name and introduced, an unusual and pleasing little ceremony. An informal illustrated talk on "Contemporary American Painting" was given by Leila Mechlin, Secretary of The American Federation of Arts, special guest of honor. At this meeting announcement was made of several notable gifts—a large bequest for an Art Museum building, subject to a life interest in the donor's estate by members of his family; a gift of one thousand dollars from Mrs. Arrington to public schools in the state with which to purchase color prints on a fifty-fifty basis during the current year; a gift from the same donor of a painting, an Alpine subject, by George Wharton Edwards, as a memorial to her mother, the late Mrs. Pendleton, to be circulated in schools throughout the state. Through the beneficence of Mrs. Arrington sixteen original paintings, valued at from one thousand dollars to fifteen thousand dollars, and at least one important bronze of equal value have been purchased by and placed in schools in North Carolina, the schools paying half of the cost. This State Society in recent years has been building up a permanent collection to which various artists and public-spirited collectors have made contributions. It is a chapter of The American Federation of Arts and is doing a far-reaching and significant work.

The Art Institute of Omaha Merges with Society of Liberal Arts

THE Art Institute of Omaha, at a special meeting held in November, voted to merge with the Society of Liberal Arts, Joslyn Memorial, with the purpose of strengthening the movement for the development of art interest and appreciation in Omaha. The Institute came into existence in 1906 when a group of twenty-nine women formed the Society of Fine Arts "for the purpose of spreading art knowledge and a spirit of intelligent art criticism by providing public lectures on Fine Arts subjects." The meetings of the Society were held at that time in the Omaha Public Library, papers were contributed by the members, small exhibitions were arranged and occasional speakers were brought to Omaha. In 1925 the organization moved to Aquila Court and the name was changed to the Art Institute of Omaha. In 1926 educational work was started in a broad comprehensive manner and an art refer-

ence library was begun which at the time of the recent merger numbered over a thousand books, and the lantern slide and photograph collections approximated six thousand. Classes were organized and work with foreign groups was undertaken through the Social Settlement. Through its diverse activities the Art Institute has laid a solid foundation for the further development of the arts, painting, sculpture, music and the drama. The new building, the Joslyn Memorial, is a logical sequence and the members of the Art Institute, appreciating the great future which the opening of this building will make possible, generously dissolved their organization, in order that its strength might go into the Society of Liberal Arts. Mary P. Thayer, director of the Art Institute of Omaha since 1926 and Margaret B. Eastman, assistant since 1929, are to be on the staff of the new organization of the Society of Liberal Arts.

Exhibitions and Acquisitions Sponsored by a Public School Art Association

THE art and domestic science teachers of the Gary Public Schools have, according to the *Bulletin* of the Indiana Federation of Art Clubs, organized a most successful Art Association, the purpose of which is ownership of pictures and other works of art by the schools; their exhibition in a public gallery; and the teaching of art and its appreciation.

Under the auspices of this Association an exhibition was held last fall in the auditorium, consisting of ninety-six paintings by forty-six artists, of whom fourteen live in Indiana. From this exhibition school children purchased thirty-six paintings for their respective buildings. From six previous exhibitions held by the schools in the past ten years the children have purchased seventy paintings. The public schools of Gary now own one hundred and seven paintings valued at approximately forty-seven thousand dollars. The money for these purchases was derived from profits in the school cafeterias, which is more remarkable when it is known that most of the school cafeterias make a profit of less than three-fourths of one cent on each meal served. It is the multiplicity of these meals which produces through accumulation profits amounting to about fifteen hundred dollars a year for the large schools and a total of eight thousand dollars a year for all schools. These cafeterias pay all their expenses and in addition meet the cost of supplies in fourteen domestic science laboratories—surely, an excellent business enterprise. All the new school buildings in Gary

contain specially planned art galleries. What other city can equal this record?

Special Museum Bulletins

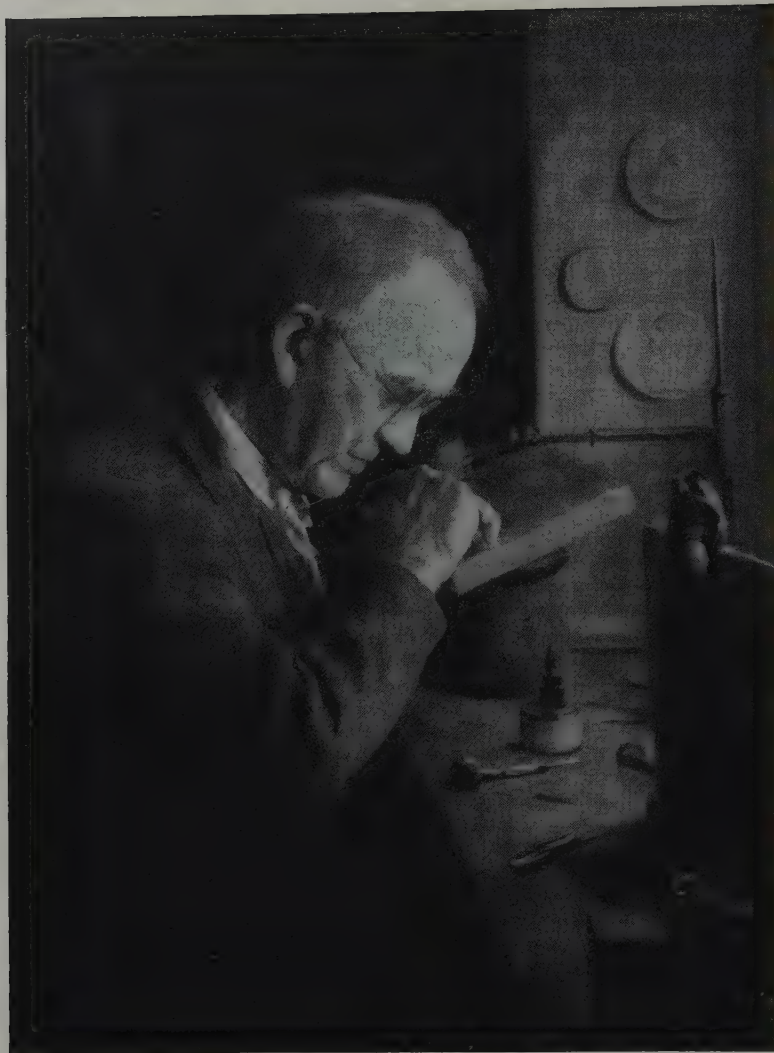
THE *Bulletins* of the several museums are as a rule devoted to specific museum activities of chief interest to local members, but the *Bulletin* of the Cincinnati Art Museum, published in October, steps beyond local boundaries in an article of exceptional interest on "Changing Conditions in European Museums" by the director, Walter H. Siple, the purpose of which obviously is a comparison between American and European museum ways and the adoption of the more desirable of the European customs in our own American institutions for our own good.

Another exception to the rule is the September issue of *Academy Notes* published by the Buffalo Fine Arts Academy, which is a "Sculpture Number," devoted exclusively, to be sure, to the sculpture owned by the Albright Gallery but because of the comprehensiveness of this collection practically serving as an introduction to and history of the art. The breadth of the collection of sculpture at the Albright Gallery probably is but little realized by those outside of Buffalo. The works included in this collection are admirably illustrated in the *Bulletin* as well as described.

Seattle To Have Art Museum Building

ANNOUNCEMENT has been made of the gift of two hundred and fifty thousand dollars to the city of Seattle by Mrs. Eugene Fuller and her son, Richard E. Fuller, for the erection of a public Art Museum. Dr. Fuller is president of the Art Institute of Seattle, which occupies temporarily the residence and private gallery of the late H. C. Henry. The Fuller gift is conditional on the city's providing an appropriate site for the new institution in Volunteer Park. Announcement of the prospective gift was made at a luncheon attended by city officials and civic and social leaders, at which time a committee representing the city and the Art Institute of Seattle was organized to develop a plan for the erection of the building and the financing of the museum. In view of the trade connections and constant communication between Seattle and the Orient the new institution is expected to emphasize Oriental art. In this field it will also have a nucleus around which to develop its collection in that the Fuller collection of Oriental art, notably Chinese jades, will be placed on display in the new building.

About the same time announcement was made



Alphaeus P. Cole: Timothy Cole

*Lent by Mrs. William T. Towner
Timothy Cole Memorial Exhibition, Print Club of Philadelphia.*

of the recent resignation of John Davis Hatch, Jr., as director of the Art Institute of Seattle and the appointment of Lionel Pries, for the past three years instructor in architecture at the University of Washington, to take his place. Mr. Hatch's reason for resigning was his desire to spend two years in study abroad. Mr. Pries is a graduate of the University of California, but received his degree in architecture at the University of Pennsylvania graduate school, in which he studied under Paul Cret. Tom Toomey is assistant director.

Timothy Cole Memorialized

TIMOTHY COLE's work marks the close of an era and it was most fitting that he should be paid the tribute of a comprehensive Memorial Exhibition such as the one which filled the Print Club of Philadelphia during November. In him was exemplified the biblical statement, "Patience hath her perfect work." Over five hundred elaborately detailed wood engravings, executed between 1874 and 1931, constitute an enduring monument to the artist's name, a name which

all the academies and honorable societies were proud to add to their rosters. Timothy Cole's rise was the gradual but inevitable triumph of fidelity, integrity, and purity of intention. All who knew him unite in testifying that he possessed these quiet potencies. Base impulses could not cross the threshold of the little house where he lived and worked, serene in a restless world. To many he seemed like a being from some other sphere, so great is the mystery of simple goodness. His much-handled tools, his work-table with its magnifying glass, the intimate portrait of him absorbed in his loved labor painted by his son, Alphaeus P. Cole, the manuscripts of sonnets which open his mind to us—these additions to the exhibition were poignant reminders, and there was much to recall his bright unsullied humor. There was the only known impression of his self-caricature as a beetle, inscribed "Wood-engraver, any one of several bark beetles of the genus *Xyleborus* and allied genera, specifically *X. Coelatus*. This (bugger) works in such a way that the surface of the wood is seen furrowed in a regular and artistic manner.—*Century Dict.*" To the right of the head is engraved, "I said unto the spider, thou art my brother." Most of the prints on view were from the collection of Mrs. William T. Tonner, and the handsome illustrated catalogue is a book of permanent value. The great majority were his marvellous transcriptions from the masters of art, which were commissioned by the *Century* in the happy days when Alexander Drake was art editor. An enlargement of Cole's rendering of the head of Mrs. Scott-Moncrieff, after Raeburn's painting, shows the incredible delicacy of his cross-hatched light lines. It is the technique of a virtuoso to whom no value was too subtle to be differentiated or judiciously subordinated. The luminous eyes swimming in translucent shadow presented no insurmountable difficulty to the burin guided by Cole's "controlling thumb." He once demonstrated the process to me, and I had occasion to notice the flexibility and muscular development of his skilled craftsman's hand. Though the engraver is an interpreter, he is by no means a slavish copyist. As Cole says in his own notes: "Whole legions of details are ruthlessly swept away, and characteristic lines and stipples sought out or invented to supply their places. . . . Thus it is with all art; sacrifice is the rule."

Living Artists at the Pennsylvania Museum

LIVELY comment was called forth by the exhibition by "Living Artists" at the Pennsylvania

Museum. The artists whose existence was thus graciously recognized were all of the left wing and many nationalities were represented. Passing through several stately "period rooms" one realized at once that this present-day expression has not yet had a period put to it. The examples on view were thoughtfully selected and formed a very fair assemblage of typical works by contemporary celebrities and their followers. Classic largeness and simplicity were seen to still pervade the "Composition" by Souverbie, Maillol's beautiful torso and the "Woman with Loaves" by Picasso. Extreme brevity of statement characterized the "Spanish Woman" by Matisse, the gilt "Muse" by Brancusi and the cow by Mataré, also the "Ranchos Church" by Georgia O'Keeffe, but it would be a mistake to assume that these reductions to the least common denominator could be done by accident or without knowledge and self-criticism. Augustus John's portrait of Mrs. Edgar Scott, Jr., did not depart greatly from the great traditions of the English School and could hang alongside Raeburn, Hoppner, and Lawrence without looking dislocated. Per Krohg's marine with its procession of fishing boats and Earl Horter's "Spring in Pennsylvania" were intricate linear and three-dimensional compositions, very charming; and Paul Klee's "Departure of the Ship" was painted in colors that vibrated actively. Nevins's "Road to Ypres" conveyed an imminent sensation of immediate danger of destruction to the army on the march and Arthur B. Carles' "Marseillaise" tore passion to tatters with a final shriek of despair. Orozco it was said never forgets his propaganda, and the more raw and violent it is the better the capitalists seem to like it, which shows how contradictory human nature is. Henry McFee paints flowers with a new intensity of color. If there had been a prize for Dignity it might well have gone to Roger Fry's low-keyed quiet landscape "The Bridge, Auray" while the prize for Impudence would have been captured as usual by John Carroll. Painter's wild oats were sown in a number of canvases, but that form of originality is hoary with antiquity. Many of the pictures were too technical in their aims to please the average visitor. Walt Kuhn's "Clown with Black Wig" was one of the few to express depth of human feeling for a significant personality. In it there was melancholy beauty under the white mask of paint. The Pennsylvania Museum cannot be accused of ultra conservatism now that these modern tendencies have been so handsomely displayed. The *Pennsylvania Museum Bulletin* for January, 1932, publishes an illustrated review of this exhibition.

Other Shows in Philadelphia

THE Twenty-ninth Annual Water Color Exhibition and the Thirtieth Annual showing of Miniatures occupied the Pennsylvania Academy of the Fine Arts during November. The Prize Awards were as follows: the Philadelphia Water Color Prize of two hundred dollars to Loran F. Wilford; the Dana Medal for boldness, simplicity, and frankness of work to George Pearse Ennis for his group of four; the Pennell Memorial Medal to Childe Hassam for his etching "Spring, 1931, New York"; the Eyre Gold Medal for the best print to Gerald Geerlings for his aquatint "Jewelled City." The Charles M. Lea student prizes, first, two hundred dollars, to Victor H. Carlson of the Pennsylvania Academy of the Fine Arts; second, one hundred and fifty dollars, to Paul C. Burns of the Pennsylvania School of Industrial Art; third, one hundred dollars, to Elliot Howard of the Portland School of Fine Arts, Portland, Maine. Twenty-one schools competed. The Miniature Painters' Medal of Honor was bestowed upon Alma Hirsig Bliss for her straightforward portrait of her mother.

This exhibit as a whole would have gained enormously by the elimination of at least one fourth of the items.

The Art Alliance has had on display a group of early American portraits by lesser-known artists from the collection of John F. Braun—charming ladies, old and young, in quaint ruffles and extraordinary bonnets. The artists after all were not so obscure, as the list included Benjamin West, John Neagle, James and Rembrandt Peale, Henry Inman, and S. F. B. Morse.

By way of contrast, in the next gallery were several ten-foot super-marionettes executed by Remo Bufano from the designs of Robert Edmond Jones for Stravinsky's "Oedipus Rex." At close range they were terrifying bogies, but very adroitly contrived to be effective at a distance. Trifles were eliminated and they had a great deal of style.

Lawrence Saint has recently completed a medallion window depicting miracle subjects for the Washington Cathedral, for which he is doing a series of important windows in stained glass. He is one of the recognized masters of this craft, and works in the consecrated spirit of the Middle Ages. Henry Lee Willett, who is now doing independent work in this beautiful medium, exhibited a number of cartoons and color studies together with a completed rose window at the School of Industrial Art. This young artist was born to the profession, his father, the late William Willett, and his mother,

Anne Lee Willett, both being accomplished designers of windows for important church and college buildings.

EDITH EMERSON

In St. Louis

THE City Art Museum honored the late William K. Bixby, former President of the Board of Control, on Tuesday evening, December eighth, when the new Morlaix Gothic Court was opened to the public. A concert was given on this occasion by members of the St. Louis Symphony Orchestra, and one of the numbers on the programme was rendered as a memorial to Mr. Bixby. Louis LaBeaume, newly elected President of the Board, paid tribute to Mr. Bixby's service in the community, recounted his gifts to the Museum, and discussed his influence on the development of the institution.

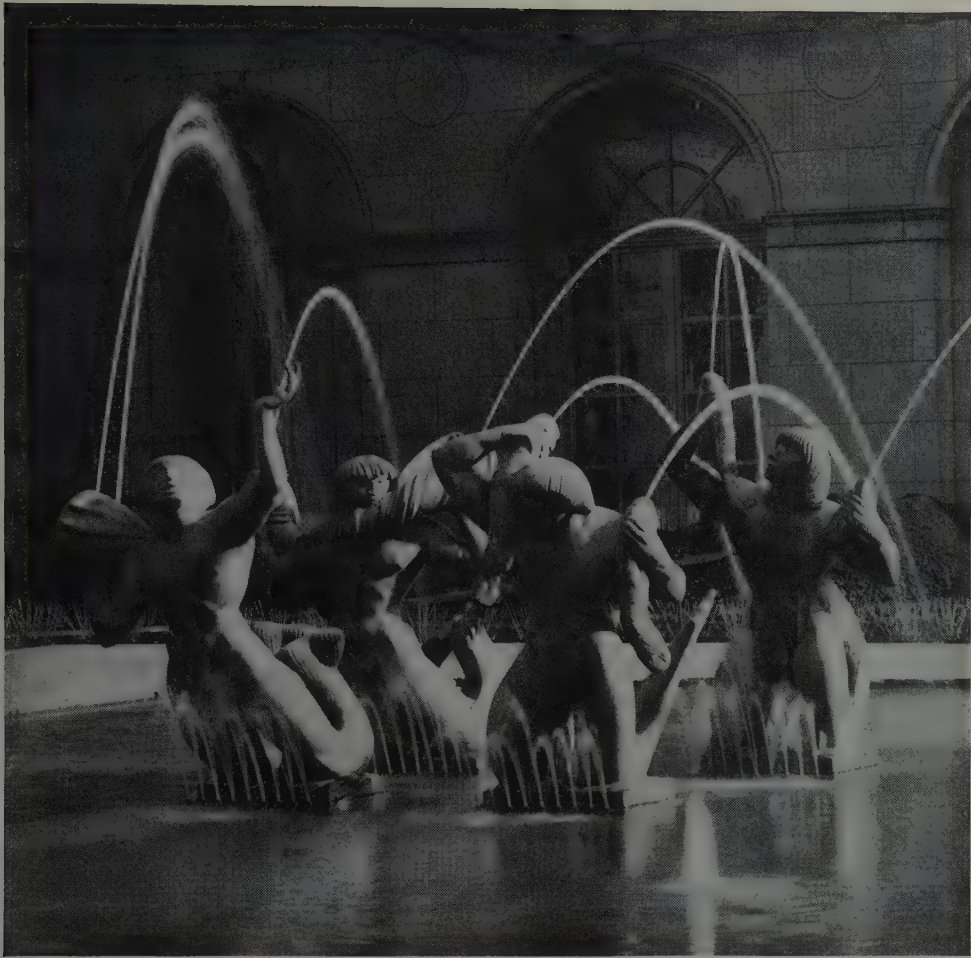
The Morlaix Gothic Court, recently installed at the Museum, occupies one end of a large gallery in the last wing. Its main feature is a magnificent three-story Gothic stairway from Morlaix, France. A number of important objects of the Gothic period in the Museum's collection have been assembled in a simulated courtyard, where they may be seen to excellent advantage.

During the months of November and December three exhibitions of water colors were held in St. Louis. The International Exhibition of Water Colors, assembled by the Chicago Art Institute, was shown at the City Art Museum; the work of the St. Louis Water Color Club was displayed in the art room of the Public Library; and at the St. Louis Artists' Guild a competitive exhibition of water color, black and white, and craftwork was shown. In connection with the latter, prizes amounting to two hundred fifty dollars were awarded.

The annual Thumb-Box Exhibition of small paintings, sketches and studies, small sculptures, and handicrafts opened the last week in November under the auspices of the St. Louis Art League at the Old Courthouse, on Broadway, where the Art League has maintained its headquarters for the past several years.

Kathryn E. Cherry, nationally known painter, died at her home in St. Louis, on Thursday, November nineteenth. She was closely identified with all St. Louis art activities, and, one of the leading figures in all groups of local artists, will be greatly missed not only in St. Louis but on the North Shore of Massachusetts, where for some years at Gloucester she maintained a summer studio.

MARY POWELL



Courtesy Chicago Art Institute

Carl Milles: Fountain of the Tritons

McKinlock Court, Art Institute of Chicago

The Art Institute of Chicago

THE dedication on November twelfth of the Triton Fountain by Carl Milles in McKinlock Court of the Art Institute has attracted wide and favorable attention. This is a replica of a group of figures in the sculptor's gardens at Lindingo, a suburb of Stockholm, where this great Swedish sculptor has created a series of courts and terraces sweeping down a great cliff to the sea, on which he has installed one by one his sculptures in courtyard and loggia. Among the most notable of these in a large rectangular court surrounded by trees and foliage is the Four Tritons. This fountain appealed so strongly to a group of Chicagoans of Swedish descent that they persuaded the sculptor to reproduce it and through

their generosity with the help of the Ferguson Fund it has been added to the sculptural possessions of Chicago and dedicated to the achievement of this Swedish American citizen.

The month of December offered a most interesting variety of exhibitions at the Art Institute of Chicago. On December third, the Third Annual International Exhibition of lithographs, etchings, and wood engravings was opened in the Print Rooms. This consisted of about three hundred prints chosen from two thousand submitted by a jury consisting of the Committee on Prints and Drawings of the Art Institute.

On December twenty-second was opened an exhibition of Mexican Arts, circulated under the auspices of the American Federation of Arts and in charge of Count d'Harnoncourt, and the

Florence Dibell Bartlett collection of Peasant Wall Hangings of Sweden under the auspices of the Antiquarian Society. The source of inspiration for these colorful and beautiful decorations are nature, religion and humanity. A one-man show opened on December twenty-second consisted of paintings by Morris Kantor.

The Art Institute has lately issued a new series of postcards, ten of which reproduce rare Chinese objects of art, others reproduce etchings, lithographs, and engravings by the world's great masters.

Early American and Ancient Chinese Art

THE eighth of December marked the opening to the public of an addition to the American Wing, Metropolitan Museum of Art, a small one-story building containing two rooms. One is the Van Rensselaer Room, a reconstruction of the great hall of the old Van Rensselaer Manor House at Albany, made possible through the gift of the original woodwork and wallpaper; the other is a room from a house in Providence, Rhode Island, built between 1794 and 1798 by Captain Samuel Allen. A passage between the two new rooms provides a small exhibition gallery.

A supplement to the December *Bulletin* contains in three articles interesting information about this addition to the American Wing. The first gives the history of the patroonship and manor of Rensselaerswyck and an account of the building of the great Manor House, together with a detailed description of the beautiful woodwork of the hall, presented to the Museum in 1928 by Mrs. William Bayard Van Rensselaer, the second; the history of the wallpaper, which came to the Museum by the gift of the late Dr. Howard Van Rensselaer consummated by his heirs, and the sources of its designs are discussed in a second article.

To coincide with the opening of the American Wing addition, the Museum arranged a peculiarly fitting loan exhibition of over one hundred notable examples of early New York silver. These pieces, all pre-Revolutionary in date and all of the first quality, will be on display in the Alexandria Assembly Room through January thirty-first. A third article in the *Bulletin Supplement* discusses this exhibition.

The month of December saw several other openings of note at the Museum. It will be remembered that in July of 1930 the *Bulletin* announced the William Christian Paul Bequest of Chinese textiles. This collection of over a thousand pieces, many of them unique and

superlative examples of Chinese weaving and embroidery, raised the Museum's collection to a position of importance probably second only to that of the Imperial Palace Museum of Peking. On December eighth a selection from these textiles, augmented by the Museum's recent acquisitions in this field and by loans, was for the first time placed on public display in a Special Exhibition of Chinese Court Robes and Accessories in Gallery D 6, scheduled to last through January, 1932. The court robes, official, priestly, and theatrical, and the various other textiles in this exhibition—mandarin squares, sleeve bands, temple and palace hangings, cushions, chair covers, velvets, fan cases, and the like—give to the Gallery of Special Exhibitions an approximation of the magnificence and splendor of the one-time Imperial Court of China.

RUTH RICHARDS

Art Through the Ages, a Notable Exhibition

AN EXHIBITION that carried the comprehensive title "Art Through the Ages" divided honors, during the month of November, with a collection of Persian art in The Cleveland Museum of Art. Five Gothic tapestries dominated the gallery devoted to the first of these collections, giving a medieval atmosphere that was accentuated by the paintings and sculpture, many of which were Gothic, others early Renaissance.

The objects shown were largely loans from dealers and private collectors, both local and out of town. The paintings ranged in date from early fifteenth century well into the seventeenth, and were the work of such masters as Botticelli, El Greco, Sano di Pietro, Giovanni di Paolo, the Master of the Saint Lucia Legend, Paris Bordone, Fra Angelico, Tintoretto, Strozzi, Martin Schaffner, Albrecht Altdorfer, Fiorenzo di Lorenzo, and Albrecht Bouts.

Sculpture was represented by reliefs from the hands of Luca della Robbia and Donatello, two heads carved in wood by El Greco, a number of bronzes, and a Dinanderie Virgin and Child of about 1400.

Hispano-Moresque pottery filled one case; in another were three ivory figures of the Virgin and Child, the Aquamanile from the Figdor collection, and other small objects.

The Persian exhibit was small, but like the others was assembled with regard to quality. Many of the pieces displayed were shown in the exhibition of Persian Art held last spring at Burlington House, London. They comprised



Benjamin C. Brown: Oaks of San Ysidro

Purchased by City of Los Angeles

four general types: rugs and other textiles, illuminated books and manuscripts, bronzes and pottery. Rhages pottery, Luristan bronzes, Polonaise rugs and fragments of rare rugs and brocades gave distinction to the collection.

The two exhibitions complemented each other in presenting definite phases of Occidental and Oriental art at their best.

I. T. FRARY

Boston Happenings

SCHOOL children's drawings at the Boston Art Club, a collector's drawings by old and modern masters at the Fogg Art Museum, more original designs for old French textiles at the Museum of Fine Arts gave Boston exhibition-goers in December the impulse toward joyous celebration that comes from response to expressive delineation and its potential evocations. More simply, less modernistically expressed, people like drawings and can hardly see enough of them. While there may be two opinions as to the usefulness to the youngsters themselves of showing so much

of their work as if it were equally important with that of professional artists, it must be recorded that this has become a popular seasonal fixture at the Art Club—an annual display about Christmas time of selected depictions from the local public school classes.

Art, meantime, in line of a maturer sort was hung simultaneously this year at Cambridge where Harvard University was second in a list of institutions to entertain the Dan Fellows Platt collection of drawings circulated by the College Art Association. This last brought a stirring opportunity to see draughtsmanship of the late Italians, such as Guercino, Caravaggio, and the Tiepolos alongside of the nineteenth-century Frenchmen: the acidly ironical Forain, Rodin, Maillol, and the moderns.

Men who drew not pictures but patterns for textile reproduction were the designers in water color, gouache and crayon of silks, velvets, printed cottons and droguets, four hundred nineteen examples of whose art Henry P. Rossiter, representing the Boston Museum's print department, has unearthed at Lyons. It is the

second installment received from this source. The names of such artists as Ringuet, Berjon, Bony, Dechanelle, and Villeneuve are mentioned. This is one of the finds of the century.

A print show of early December which responded to a relatively new enthusiasm of collectors was of topographical lithographs at Goodspeed's—an impressive conspectus of an art that became commercially important about a century ago. The Goodspeed display consisted of thirty-four large-size town prints, mostly of New England places, many of them the output of the Pendleton Brothers' and Bufford shops at New England places, many of them output of the Pendleton Brothers' and Bufford shops at Boston. Bufford's "Massachusetts Senate in 1856" displays the work of a talented apprentice named Winslow Homer.

To continue the education of New Englanders in modern art the Harvard Society for Contemporary Art displayed during December, at its Harvard Square gallery, paintings and sculptures of several nations and centuries, illustrative of the principle of abstraction. The collection included Negro, Korean, and Mexican sculptures; an El Greco not previously exhibited in America; pieces by Picasso, *et al.* At the Germanic Museum across the Harvard yard a newly outfitted contemporary room is attracting visitors from the provinces and showing them what the Teuton and Scandinavian functionalists are doing. At its entrance stands the newly acquired self portrait of Renee Sintenis, foremost German woman sculptor, a resplendent example of modern expressionistic art.

Simultaneous exhibitions in Boston in early December of non-modernistic painters who usually, perhaps for that reason, are big sellers proved that even in depressed times plain people will buy the art they like. Laura Coombs Hills, again displaying pastels of flowers, was nearly sold out on the first day. People bought by telephone, sight unseen. John Whorf, at Grace Horne's galleries, made a big and financially successful showing of his paintings in oil and water color. Increasingly he paints *de chic*, always with breadth and dramatic effect, as befits the scion of a theatrical family. The professional success achieved by the prolific Anthony Thieme, once more exhibiting at the Casson Galleries, may also confirm an impression that stage training must help the artist painter. Mr. Thieme, not so many years ago a scenic artist at the Copley Theatre, went out as hard times supervened. He was lucky to lose his job, as the sequel has proved. Included in his 1931 show was the Maine coast, canvas lately premiated at the Paint and Clay Club and purchased by the

city of New Haven. Mexico, its ancient architecture, its picturesque peons, its brilliant flowers, as depicted by H. Dudley Murphy and Nelly Littlehale Murphy, held the gallery of the Guild of Boston Artists toward Christmas. This was not absolutely the first showing of the paintings made by these artists last winter below the Rio Grande, for en route to Boston they made, in Texas, an exhibition and, to their surprise, sales. Colonel H. Anthony Dyer and his talented daughter, Nancy Dyer, at Doll & Richards, were exhibitors who were enabled to affix several gold stars indicative of sales to their frames. The year, to sum up, ends with not so bad a record of sales of pictures in Boston.

Enlargement of the Fogg Art Museum, Harvard University, forecast in an earlier budget by this correspondent, has been definitely announced. A new wing, three or four stories high, will be built during 1932. On the second floor will be housed the works of art received from the Naumburg bequest of 1930. Expansion of a university art museum only five years old is somewhat remarkable.

FREDERICK W. COBURN

Cleveland College Establishes a "Little Gallery" and Technical Art Courses

THE establishment of a "Little Art Gallery" in Cleveland College, which is the downtown day and night extension division of Western Reserve University, in Cleveland, has greatly stimulated the interest of the students of the institution in art. Primarily a college for adults, Cleveland College is making a serious attempt "to put art back into the college of arts."

"It is a sad fact," says Dr. Ellis, the Director, "that our American colleges have turned over to the professional schools the teaching of practically all of the arts except literature and the history of art, and in the latter, there is usually no attempt on the part of teacher or students to produce art even in the most amateurish way."

In addition to the usual courses in the history of art, which are given in Cleveland College by Dr. Clark D. Lamberton, Cleveland College has this year very successful classes in modeling, conducted by the sculptor Max Kalish, and also in sketching and painting, conducted by Marques Reitzel, formerly of Rockford College, who also lectures on art history and organizes tours to the Cleveland Museum of Art.

The exhibitions to be held in the College's "Little Gallery" were planned by Professor Reitzel and will be a series of one-man shows. The first was a collection of his own paintings,

followed by an exhibition of eighty etchings by Roi Partridge of California. An exhibition of the work of Muriel Sibell will be third on the list.

"The interest in both the exhibits and the art courses is quite remarkable," writes Dr. Ellis. "It is refreshing to see ten well-filled classes of arts college students seriously but joyfully studying art without any professional purpose, but simply as an enrichment of their lives—as an integral part of the education of a cultured man or woman."

A New Art Gallery in Detroit

THE Colony Club of Detroit, a woman's organization stressing social and cultural activities, has recently opened an art gallery in which it is proposed to show important out-of-town invited exhibitions, which will contribute an integral part of the club's activities. The club house is a seven-story building, Georgian in design, and the gallery is the former squash court which because of disuse became available. The transformation has been skillfully handled. There is excellent artificial lighting and a movable ceiling. The walls are hung with a transparent gray fabric, and there is a rich steel-gray carpet on the floor. The moving ceiling is an unusual feature. It may be raised or lowered at will so that the lighting can be well adapted to the showing of paintings or tapestries or prints, its height varying according to the type of exhibits on the walls. These galleries were formally opened on October twenty-third when a collection of contemporary oil paintings sent out by the Grand Central Gallery of New York was shown. An interesting collection of tapestries followed and a number of one-man shows have been promised. In this Gallery only works by out-of-town artists will be shown as Detroit artists have many other avenues of display and publicity. The Art Committee in charge of the season's program is headed by Mrs. William N. Miller, well known Michigan artist.

Canajoharie's Little Gallery

ANNOUNCEMENT has been made of the acquisition by Bartlett Arkell of a full-size copy of the Hals masterpiece, the "Guild of Archers," and of its placement in the little Art Gallery which he has established at Canajoharie, New York.

This gallery, which is under the same roof as the Public Library, also donated by Mr. Arkell, possesses a copy by a contemporary Dutch painter, of Rembrandt's "Night Watch," and it is extremely interesting that the two great Dutch

masterpieces—one by Rembrandt and the other by Hals (the originals at Amsterdam and Haarlem)—are now, through the art of the copyist, being united in this little gallery in New York State.

The Arkell Gallery comprises a very interesting collection of works by American artists—paintings by such men of distinction as Frank W. Benson, Gifford Beal, George de Forest Brush, Emil Carlsen, William M. Chase, Arthur B. Davies, Thomas W. Dewing, Childe Hassam, Henri, Luks, Lie, Redfield, Ryder, Sargent, and Wiles, not to mention all.

Canajoharie is picturesquely located in the Mohawk Valley between Schenectady and Syracuse, a little town which travelers by railroad pass by unseen. Its little Art Gallery, however, was visited last summer by more than five thousand persons—a fact which testifies to the interest of the motoring public in art and the service beyond its own community that such a gallery may render.

A Unique Way of Arousing Interest in Art

AN EXCEEDINGLY interesting account has been received from the librarian of a small library in a New Jersey town, which is populated chiefly by New York commuters, of a unique way in which interest in art has been created and maintained without funds and with small exhibition facilities. The library itself, in this instance, is not sizable, and the public it serves consists of only about six thousand. The exhibition space consists of three panels, approximately three feet in width, one of which is approximately eight feet in height. All are covered with burlap and make excellent backgrounds for pictures. On these panels two hundred exhibits have been shown and the incidental cost has been paid by the librarian from her own modest stipend. The love of music is very strong among the people of this community but the love of art in other fields has not until lately been developed. The material for the exhibitions shown in this little library for the purpose of opening the eyes of the people, generally, to "beautiful thoughts and beautiful things," has been chiefly borrowed, in most instances from the villagers themselves and has consisted of textiles, pottery, carvings and other objets d'art, the merits of which the owners themselves were often unconscious. These were skillfully selected and arranged in such wise that their artistic value became significant. The arrangement was by countries and every continent, even the Antarctic was represented. Each

exhibition featured the flag of the country, and was centered around books about the country or books by native authors. Thus attention was caught and riveted—a clever method indeed by which new vistas might be opened, new paths of pleasure found.

1932 International Exhibition at Pittsburgh Omitted

THERE will be no Carnegie International Exhibition of Paintings next year, but in 1933 the custom will be resumed. This postponement, according to Homer Saint-Gaudens, Director of Fine Arts, is for economic reasons.

But these International Exhibitions have not been continuous. In 1902, the International gave way to a Loan Exhibition from American collections. In 1906, the exhibition was abandoned for a year owing to the pressure of work in connection with the new building. The two previous exhibitions, the Ninth and Tenth, had been held in a temporary building erected through funds provided by Mr. Carnegie while the main building operations were in progress. There were no Internationals from 1914 to 1920 because of the Great War.

The current exhibition closed on December sixth with an attendance record of over one hundred and twenty-six thousand. Immediately after the close of the exhibition at the Carnegie Institute, all the European paintings are to be shown at the Baltimore Museum of Art from January fourth to February fifteenth, 1932, and at the City Art Museum of St. Louis from March seventh to April eighteenth, 1932.

JOHN O'CONNOR, JR.

The Montclair Museum Dedicates a New Wing

THE Montclair Art Museum has recently added a New Wing which was dedicated in October at the same time that the opening of the completed American Indian Collection was celebrated. Both the New Wing and the Indian Collection are the gift of Mrs. Henry Lang, who has thus again demonstrated her generosity and added to the list of her many benefactions. The Indian collection comprises baskets, carvings, pottery and beadwork of several leading tribes, very carefully selected and assembled; the New Wing provides additional space for museum art classes and has necessitated additions to the staff. Through the initiative of Marion Haviland, now director, an interesting series of exhibitions has been planned for the current season.

The Currier Gallery Has Interesting Programme

THE Currier Gallery of Art of Manchester, New Hampshire, presents each month a full programme of exhibitions and related activities. During the month of November it set forth an Exhibitions of Etchings by Sears Gallagher, of American Pottery, of Oil Paintings by Irene Weir, of Portraits by Marie D. Page, of Water Colors by Cleveland Artists, of Small Sculpture by American Sculptors, and of Wood Engravings by the late Timothy Cole. Besides holding these exhibitions, the gallery showed two moving picture films, conducted two story hours (stories illustrated by lantern slides were told for children), and groups of young people were conducted about the museum.

The Art Gallery of Toronto Shows Portraits of Artists

THE Art Gallery of Toronto, Canada, has been holding an Exhibition of Artists' Portraits by Themselves and Their Friends, which included works of conservative and extreme modern character. Among the artists represented were Charles Cottet, Lucien Simon, Abbott T. Thayer, Roger Fry, Anne Goldthwaite, George Luks, Walter Pack, Picasso, Harold Weston, and others. Among the etched self-portraits were those of John Carroll, Pop Hart, Marie Laurencin, Jerome Myers. At the same time a group of water colors by American Water Colorists was shown.

Religious Art of Today

AN EXHIBITION of religious art by contemporary American artists was held at the International Art Center, the Roerich Museum, New York, during the month of December. The exhibition was assembled under the supervision of Howard Giles and included works by Walter Beck, Emil J. Bistram, Emil Carlsen, Eilot Clark, Charles J. Connick, Leon Dabo, Maurice Fromkes, Howard Giles, Charles W. Hawthorne, Eugene Higgins, Arnold Hoffman, Leo Katz, John La Farge, Katharine and Ella Condie Lamb, Joseph Lauber, F. Luis Mora, Rubin, Carl Schmitt, Henry O. Tanner, and others.

Outstanding among these it is said, were a series of thirteen paintings by Walter Beck, entitled "The Lord's Prayer," the paintings by Emil Carlsen of "O Ye of Little Faith," a painting by Howard Giles entitled the "One

Hundred Thirty-ninth Psalm," Charles W. Hawthorne's "Adoration of the Mother," and a group of five sketches by Charles J. Connick, recently executed for the Chancel of Princeton University Chapel.

Benjamin West Museum

THE Benjamin West Society inaugurated a West Museum at Swarthmore College, Pennsylvania, the last of October. The Society owns several hundred paintings and drawings by West, as well as a collection of miniatures and sculpture. It proposes the restoration of West's birthplace, which is on the college campus. This restoration will be under the charge of Horace Wells Sellers, architect of Philadelphia. The Society, a history of which is being written by Harvey M. Watts, has about three hundred contributing members.

Faribault's Art Gallery

THE little town of Faribault, Minnesota, has an art gallery all its own in the town library, lately erected as a gift from a public-spirited citizen, Mrs. Thomas H. Buckham. The library occupies a prominent position in the town, being located on one of the important highways and has become of more than local interest. In addition to a very fair collection of books, and a gallery waiting for exhibits, it possesses a stained glass window by Charles Connick of Boston, and is soon to be enriched by a work in sculpture by Carl Mose. Several minor exhibits have already been held in the little gallery and there is an eagerness on the part of those interested to increase these exhibits in number and in quality. Thus seeds of interest are sown which are destined to bring forth rich harvests in the future.

Concerning Prints

THE Art Institute of Chicago announces the inauguration of its First International Exhibition of Etching and Engraving by contemporary artists to be held from March twenty-fourth to May fifteenth, 1932, and annually thereafter. For this Exhibition the Art Institute has been assured the cooperation of the Chicago Society of Etchers, which for the past twenty-one years under the able direction of its Secretary, Mrs. Bertha E. Jaques, has held its Annual Exhibition in the Print Galleries of the Art Institute.

Etchers and engravers from all countries will be invited to participate in this competitive Exhibition. Original work in metal plate media,

viz., etching, engraving, drypoint, soft ground, aquatint, and mezzotint, both black and white and in color, will be eligible for entry.

The three prizes of one hundred dollars (with medal), seventy-five dollars and fifty dollars, heretofore given in the Chicago Society of Etchers Exhibition by Mr. and Mrs. Frank G. Logan, will again be offered, and the Chicago Society of Etchers offers a prize of fifty dollars for the best etching by a member of its Society.

The first showing of "Fine Prints of the Year" for 1931, occurred at the Brooklyn Museum from November seventeenth through December thirty-first. This is the ninth annual selection and is later to be published, as heretofore, in book form. It is made up of two sections—one, European (Continental and Great Britain) and a section devoted to the art of etching in America. The two totaled one hundred outstanding etchings of the year. The European section was assembled by Malcolm C. Salaman, the American section by Susan A. Hutchinson, Curator of Prints of the Brooklyn Museum. Only once before has the entire collection been shown in this country.

The American Institute of Graphic Arts announces that their Seventh Annual Exhibition of "Fifty Prints of the Year," will be chosen under a new system. Invitations have been issued to about eighteen hundred artists to submit works to a jury consisting of John Taylor Arms, representing the conservatives, and Max Weber, the modernists. These jurors, each of whom has been invited to include one of his own prints, will make the selection of the fifty prints from works submitted—rather than invited, as in past years.

The American College Society of Print Collectors has just issued (the first of the two prints for the current year) an etching made purposely for the Society by D. Y. Cameron, entitled "Craigmillar Castle," of which only one hundred and fifteen prints were pulled and the plate destroyed. In securing this plate (one of his latest and one which the etcher himself thinks one of his best) The American College Society of Print Collectors is much to be congratulated.

The Society of American Etchers, formerly the Brooklyn Society, has issued its associate print for 1931, an etching by Herman Webster entitled "

The Print Makers Society of California has announced as its print of the year to members

an etching by Dwight C. Sturges of Boston, entitled "The Print Lover."

Paris Notes

THE *Salon d'Automne*, up to its usual standard at the *Grand Palais*, is especially interesting this year for the retrospective of Eugene Boudin (1824-1898), whose work reflects the dawn of impressionism. We are so accustomed now to luminous pictures, and the brilliant colors of the colonial artists, that the long room full of Boudins seemed rather gloomy. Yet many of his canvases are mostly sky, as marines, ports, beaches abound among his subjects; but their light is tender, not brilliant. Mother-of-pearl best describes his Corot-like light and color. His "glacis" (varnishing technique) is subtle and lovely. He interprets effectively the style of the ladies of the Second Empire, especially in his "Concert à Deauville." His "Port du Havre" is a fine composition. And who could place boats on the water better than Boudin? They ride the waves with perfect harmony and equilibrium.

In the same room, in a glass case, are the twelve little bronze busts made by Daumier from direct observation of the law courts in Paris—from which studies he developed later his famous satirical picture "Le Ventre Législatif." What bitter caricatures these portrait busts are, exposing with a master's power every despicable trait of the hypocrite, the rascal, or the fool. Other interesting features of the *Salon* are two new portraits by Van Dongen of MM. Barthou and Painlevé, which are characteristic of this clever but too mannered painter. The strong colors used in painting the faces are blue, red, gray, and white, and the result is too near the clownish. The figures, however, are solid and well-constructed. A great success in its genre is Charles Blanc's picture of a bride being prepared for the wedding, surrounded by a group of what seem to be suburban French people—several women and the bridegroom, who is an awkward soldier in horizon-blue uniform. Oddly enough, some fish, to be prepared for the wedding feast, lie in the lefthand corner of the large picture. Blanc is a painter who promises well. The human character of his picture is strong, and a red gown radiantly painted vouches for his gift as a colorist. A great many well-known painters are represented as usual—Bonnard, Laprade, Guerin, Maurice Denis, Favory and so forth. Sculpture and the decorative arts are represented more or less, and include two tall dignified chapel doors by Lalique. (An amusing incident was the penetration among the arts of a savory odor from the Gastronomic Ex-

position held at the same time in the *Grand Palais*.)

Work is advancing on the important French exposition which will be opened at Burlington House in London in January. The French press is asking anxiously whether the museum authorities here are going to send enough masterpieces to enable this exposition to rival the wonderful Italian one which made such an impression. It is of course a question whether it is good for such masterpieces, ancient as so many are, to be shipped here and there for exhibition. Meanwhile, the generosity of the American collectors is admirably commented. Among the American loans will be Millet's renowned "Man with the Hoe," from the Crocker collection, San Francisco; Seurat's "The Parade," typical in technique of the "pointillisme" method created by this artist, and loaned by Knoedler; the Seccor collection, of Toledo, lends a very beautiful and characteristic Rousseau landscape, and another by this same artist comes from the George F. Baker collection. Mr. Lewisohn, of New York, will send two masterpieces: "Soap bubbles," by Manet, and a fine Gauguin, done in Tahiti at his best period of production there; from the Defoe collection will come a powerful "Mounted Hussard" by Géricault, and from the Tyson collection, "Le Bon Bock," by Manet.

An hour's visit to the "Surindependents" and the "Vrais Independents," side by side in the exhibition buildings of the Porte de Versailles, was not very profitable. And not even amusing; for some childish things are too horrible for children, and some adult things are too childish for grown-ups! One wonders why the better artists among them—like Leon Zack or Mac-Couch—are willing to associate with the rest. Nevertheless, a free expression of artistic impulses is a healthy symptom, and it is well that these groups continue to exist—even in the face of a deplorable absence of spectators. The critics who believe in what they call "L'Art vivant"—as if everything done in the reverend tradition were dead art—are the only ones who give detailed attention to these *independents*.

At the Marcel Guiot Gallery is the exposition of a young American etcher, Samuel Chamberlain, who already has a considerable amount of work to his credit, with specimens in the British Museum, the Metropolitan Museum in New York, the Chicago Art Institute, and so forth. There are fifty-five of his etchings and drawings at the Guiot gallery, of scenes in America, France, Belgium, England, and Spain. Mr. Chamberlain has a superior technique. Also his capacity for seeing details is quite out of the ordinary, which does not prevent his having also

a fine sense of ensemble, and a feeling for grace and the dignity of old stone walls and towers.

Madame Bourdelle, and friends of her late husband, have now collected sufficient funds for the projected Bourdelle museum here.⁴ The numerous studios in the *Impasse du Maine*, where the sculptor worked and taught for so many years, will all be torn down, and in their place the new museum will be erected. The architect is Auguste Perret, long a friend and collaborator of Bourdelle's.

The plan for an exposition of Manet drawings at the *Orangerie* has been postponed, and there is instead a superb collection of Italian drawings belonging to the Louvre.

LOUISE MORGAN SILL

Italian Notes

THE City of Venice has just announced the long-talked-of purchase of the beautiful three-story, richly columned Palazzo Rezzonico, formerly the poet Browning's home, which it will make into a unique art museum—conjointly a palace and art gallery. Standing detached, it is, after its elder sister Ca' Pesaro (designed and built by Longhena), the most imposing and yet satisfying seventeenth to eighteenth century building on the Grand Canal,—built, decorated and furnished in the purest Venetian baroque, or what is sometimes called the late Renaissance of the *Settecento Veneziano*. This palace has been practically inaccessible to the public during the twenty-five years of its ownership by the Count Hirschel de Minerbi, who bought it from the heirs of Robert Browning seventeen years after the poet's death in 1889. In the meantime, it had had many celebrities as owners and tenants. Besides interior architectural features of peculiar interest, this building has two Tiepolo ceilings and many other notable decorations—far too numerous to recount. All are practically untouched by anything but time. (They were executed, it will be remembered, under the lavish orders of the rich and distinguished Rezzonico proprietors, who completed the palace after Longhena's death.) The main floor, always one flight up in Italy, will represent a typical palace interior of the period, completely furnished, and with many of the accessories which in that time were raised to a high artistic standard. The floor above will have the frescoes taken from the Tiepolo villa at Zianigo and other paintings by late eighteenth-century Venetian artists. The top floor will be occupied by small objects of artistic value and collections of drawings by Tiepolo, Piazzetta, Longhi and their contemporaries. The refurnishing is being done with

care from the unquestionably authentic collections which have long overcrowded the Museo Civico in the Napoleonic wing of the Royal Palace on the Piazza San Marco, under the direction of Signor Nino Barbantini, well known as the Director of the Modern Gallery at Ca' Pesaro, inspiring and directing spirit of the Venetian artists' show (formerly at Ca' Pesaro, now in a building of its own at the Lido), frequently councillor of the Venetian Biennial, and now City Inspector of Fine Arts.

Among the smaller cities where artists are doing robust work and developing local feeling, Leghorn now has a *Sindacato* show on; and Como a provincial exhibition, an interesting contrast in salient characteristics between Tuscan suavity in lake and mountain coloring, and the keen line of landscapes as well as of figure and portrait interpretations.

At Milan has been opened one of the most interesting private print collections—that of Commendatore Vittorio Pica, late art critic and director of the Venetian Biennial—ever shown in Italy, consisting of about a thousand etchings, dry points, engravings, and the like, gathered with extraordinary love and understanding (augmented by gifts from artists as tokens of esteem). Like the Pica collection of paintings, sold at auction in Milan a few months ago, the dispersal of this collection of prints cannot but cause regret for the breaking up of a rare artistic ensemble from many countries, gathered during the best part of the life of an exceptionally gifted connoisseur. Another auction sale at Milan will be that of the collection of the Honorable G. Gallina, from which many loans have been made to Venetian Biennials and other retrospective exhibitions of the great Lombard school.

The two most conspicuous foreign exhibitions of this fall have been the one of the *Ecole de Paris* at the Galleria Italia in Rome, and the one at the Galleria Pesaro, Milan, the work of about twenty Hungarian painters, chosen as typical of the best modern tendencies.

HELEN GERARD

London Notes

WITH the elections well over and Parliament re-opened, life is returning to the normal and at the galleries new exhibitions are claiming attention. Among those of special note lately opened is that of the Fine Arts Society, consisting of Fine Prints of the Year, selected by Malcolm C. Salaman and Susan A. Hutchinson, Curator of Prints at the Brooklyn Museum. Very attractive also is the exhibition of paintings of Iceland and Lundy Island by Kristjan H. Magnusson,

delayed through the elections, but lately opened in the same galleries.

The Thirty-Sixth Exhibition of the Royal Society of Miniature Painters, Sculptors and Gravers has recently been opened by Lord Melchett in the Arlington Gallery, and contains some attractive work in miniature, such as Chris Adams' "The Black Lace Shawl," Nellie Hepburn Edmunds' "Yvonne," Hattie E. Burdette's "Margaret Mechlin," and a clever portrait of a lady in white. Louis C. Rosenthal of Baltimore shows wonderful little bronzes of which the groups of "Steinmetz" and "Joseph and Potiphar's Wife" are among the best. Mention should also be made of Omar Ramsden's excellent work "Sea-Sprites," a center-piece in gold, silver and rock crystal, and his "Mermaid" pendant in enamelled gold, which might well have been inspired by Cellini. Violet Brunton has some good miniatures and Mrs. Brunton, leaving Egyptology for the moment, gives us a most telling likeness of Mrs. Macdonald, the able Secretary of this Society.

Other current exhibitions of interest are those of the Royal Society of British Artists, of which Bertram Nicholls is now President, and of the "New English Art Club," which includes in its showing a memorial group of works by the late Sir William Orpen. An Exhibition of Arts and Crafts, now in progress at the galleries of the Royal Academy, precedes an Exhibition of French Art to open January fourth, for which already one hundred fifty paintings, as well as *objets d'art*, tapestries, and sculpture are promised from France, and sixty-six paintings from Britain and Ireland. Among American lenders to this exhibition will be Adolf Lewisohn, Arthur Sachs, Jules Bache of New York, Max Epstein of Baltimore, and the Brooklyn Museum.

SELWYN BRINTON

In Belgium and Holland

A NOTABLE event of the past summer and autumn in the Low Countries is the exhibition entitled "A Century of Belgian Art," organized by the Belgian Government, which took place first at Amsterdam and then at the Hague. Paul Lambotte, the Belgian Commissioner, on this occasion brought together a very fine collection of three hundred thirty-eight carefully selected works of art showing the originality of the school. Among the landscape artists were Artan (1837-1890), represented by fine Dutch views; Boulenger (1837-1874); Baertsoen, represented by his imposing work, "The Lys at Ghent"; Claus, Louis Dubois, de Brackeleer (1840-1888), the last represented by some beauti-

ful pictures from the Brussels Museum. Among others included in the catalogue were Pantazis, Vogels, Verwee, and de Greef, all genial landscape painters.

Among the figure paintings there were also some notable canvases. In Alfred Steven's work, the Dutch recognize a modern Vermeer of Delft. Among other notable exhibits were Van Rysselberghe's picture from the Ghent Museum, "A Lecture at Verhaeren's" and Navez's fine portraits.

Very justly a place was reserved for masters who had been somewhat forgotten, such as Fernand Khnopff, a delightful draughtsman whose charming "Portrait of Children" from the Jules Philippson collection evidenced his great qualities. The powerful figures by Evenepoel (1872-1899), will not be forgotten.

Among the works of living artists those by Delaunoy, de Sadeleer, Ensor (recently made a baron by King Albert), Léon Frédéric, Laermans, Oleffe, Opsomer, and Wéry were particularly deserving of attention.

Some excellent sculpture completed this remarkable exhibition. Among deceased sculptors Devigne, Constantin Meunier, Ph. Wolfers, and Vincotte (with his magnificent bust of Leopold II) have now become classic. Dubois, Victor Rousseau, Baron Georges Minne, and Marcel Wolfers among the living sculptors were brilliantly represented.

Following this exhibition a Dutch Exhibition (1831-1931) will be held this winter in Brussels containing the most striking works by Maris, Israels, Mauve and many other artists, even the most modern.

In fact, Brussels becomes every day a greater art center. The exhibitions held there are perhaps less numerous than those of Paris but are very often organized in a more thorough spirit. A great Spanish exhibition will be the event of the winter. All the big Spanish museums are contributing to this exhibition and many works are promised by British collectors.

H. FRITSCH-ESTRANGIN

Note of Correction

The attention of the editors has been called to errors appearing on page 516 of the December number of the Magazine. In the second paragraph the Frick Art Reference Library is mentioned as being in a basement room of the Frick Mansion, whereas it is now located in a separate building adjoining the Frick Mansion at 6 East Seventy-first Street. It should be further noted that the Witt Library of London is in Portland Square and not at the Tate Gallery as stated.

NEW BOOKS ON ART



Guy Pène du Bois: Social Register
The Whitney Museum of American Art
From "Guy Pène du Bois" by Royal Cortissoz,
American Artists Series, Reviewed on Page 83

New Books on Art

French Painting

By R. H. Wilenski. *Hale, Cushman and Flint, Inc., Boston, Publishers. Price, \$7.50.*

The first impression of this latest history of French painting cannot fail to be a favorable one, for in format, typography, and particularly in illustration, the volume is well above the average. In the organization of its material it is designed for the student, with excellent and accurate lists of the works of the artists cited and abundant and well-chosen photographs of their works, to the number of considerably more than two hundred in black and white and twelve admirable color plates. The scope of the work is broad, for the author has gone back to the earliest sources to establish his thesis that French painting has a direct and unbroken continuity from the windows of Chartres, through the primitive schools and the later periods more commonly included under the title "French Painting," down to and including the radical modernists. It is the contention of Mr. Wilenski that certain definite racial tendencies are characteristic of French art through the ages, and that its treatment of the various types of subject matter common to all painting inevitably takes on the racial type, even when foreign influences have been active, as of course they have from time to time. The insistence on this dual capacity of French art in general for hospitality and assimilation has plenty of truth behind it and helps to explain the domination of modern French painting over all other modern schools.

The broad scope of the book as a whole is, however, somewhat marred by what will appear to many to be a capricious emphasis upon those aspects of French painting that accord most readily with Mr. Wilenski's theory touching the relative importance of different schools and their representatives. It is perhaps too much to ask that the historian of art should write altogether dispassionately. It has rarely been done. Nor is it possible to write the history of anything so complex and rich in material as modern French painting without exercising some right to selection and emphasis. In the present instance the earlier schools are treated with almost microscopic detail, while, as the mighty pageant of the nineteenth century unrolls, the habit of suppression and omission asserts itself in favor of a preconceived thesis with what, to some, will seem to be nothing less than devastating results. A list of those painters once held to be important

omitted entirely by Mr. Wilenski, and of those relegated to the barest mention in footnotes, is little short of appalling to the student who wishes to distinguish between history and special pleading. We are quite aware by this time that the so-called modern movement has pretty thoroughly won the critical field, but a book with the professed scope of this one that finds no room for even the barest mention of Isabey, Besnard, Henner, René Ménard, Cottet, Lucien Simon, Cazin, Gustave Moreau, and Le Sidanier, and that relegates Meissonier, Puvis de Chavannes, Millet, and Chassériau to short footnotes can hardly be called inclusive. The answer is, of course, that the author is developing his thesis, which is that the vitality of French painting has always consisted in the rendering of space-form in the modern understanding of that term. He sees, and rightly, that modern art had to assert itself against photography, but it may be questioned whether a critic who specifically identifies Fantin-Latour and Carrière with photography is to be ranked high. One wonders, for instance, why the offensive tag might not have been pinned more accurately, say, on Bastien-Lepage to whom it more fitly applies. But he, too, is left in complete oblivion.

Perhaps the most glaring instance of relegation is that of Puvis de Chavannes. It is an open secret that he is variously rated by different critics. But the still large circle that considers his position to be unassailable as one of the superlatively important figures in modern art will take in decidedly bad part his almost complete suppression here into a footnote which, with startling lack of knowledge as well as of perception, calls him a mere follower of David. Really, it is hard to be patient with an historian of art who retails in minute particularity the decorations of the period of François I and finds no place for Puvis de Chavannes nor for Chassériau, that highly significant figure. Of course no one will be found at this date to waste a tear over the fall of Meissonier but Millet will remain a great artist in spite of his misfortune in having been swamped with a merely "literary" and sentimental appreciation.

In trying to hold the balance of judgment fairly on Mr. Wilenski it is worth noting that he is apparently conscious of a distinct purpose in some of this for he says in his preface that earlier critics have signally failed to treat the men now so definitely placed on pedestals with proper respect or none at all. Rose Kingsley, aided and abetted by the official heads of French art in her

day, failed to see Cézanne, Gauguin, Van Gogh, and Seurat in their present apotheosis. Well, so did everybody else, barring Vollard and a few prophetic eccentrics. The game of critical "tit for tat" is sometimes unedifying. Where Reinach and Maclair failed, why attack an Englishwoman?

That the romantic qualities of romanticism were altogether regrettable and that impressionism, like its earlier begetter, Corot, was merely "photographic" may be taken as a part of the gospel of space-form. That Cézanne's "Les Grandes Baigneuses" is completely the equal in importance, if not greater than, Raphael's "School of Athens" might still find those who would deny. But there is much, very much, in the book with which we may heartily concur. Poussin and Claude are well done and that means a firm foundation. Like most histories, this one finds itself on firmer ground the further back it goes. Aside from certain differences of opinion on aesthetic theory, the book is to be recommended cordially. It is well worth owning and reading.

WILL HUTCHINS

American Artists Series

George Bellows, by George W. Eggers; Arthur B. Davies, by Royal Cortissoz; Charles Demuth, by William Murrell; Guy Pène du Bois, by Royal Cortissoz; Robert Henri, by Helen Appleton Read; Edward Hopper, by Guy Pène du Bois. The Whitney Museum of American Art, Publishers,

Price, \$2.00 each.

There are, no doubt, thousands of families in this country who tire of the menu offered by the commercialized radio. To them we recommend a half hour of unmitigated pleasure, spent in leafing the pages of any one of these richly illustrated monographs on contemporary American artists. The twenty full-page illustrations in each volume, published in ample format, give a good impression of the work of each painter. It is surprising to note how little one misses the color.

The Whitney Museum is to be congratulated on starting its new career with so significant an enterprise. We can imagine nothing more fortunate for an appreciation of contemporary American painting than a wide distribution of the volumes of this series. As a nation, we have lagged behind Europe in supplying the public with the reproductions of our most vital painters.

The text, in each case, summarizes the achievements of the artist, usually stressing one significant note, like the austere simplification in Hopper, the romantic strain in Davies, or the satirical undertone in du Bois. The text is brief,

hence this emphasis on the essential individuality of each artist is proper. As the interpretations are written by persons having first hand knowledge, they carry conviction, and are a real aid toward the appreciation of the illustrations.

We particularly like the way du Bois integrates the man Hopper with the canvases he paints; we know what Hopper himself wants to convey, and why he can only paint as he does. More objective and perhaps more comprehensive, is the review which George Eggers gives on Bellows. On the other hand, a good deal of what is said on Demuth misses fire; the text adds little that would help a layman to appreciate Demuth. Cortissoz, in his usual eloquent manner, can always be relied upon to have something to say. After looking at the illustrations, we feel, however, that his notes are a bit sketchy. They hardly do justice to du Bois, as they leave too much unsaid. Perhaps it was Miss Read's appreciation for the influence of Henri which prompted her to represent him as a teacher rather than to analyze him as an artist.

In typography and physical make-up, the series is in good taste, and thoroughly respectable. One wonders why American books, in this respect, so often are without force and daring, and forever resemble one another as two peas in a pod.

E. O. C.

The Ryerson Collection of Japanese and Chinese Books

By Kenji Toda. The Art Institute of Chicago, Publishers. Price, \$7.50.

In the last decade book illustrations of the West have shown a strong tendency to neglect the literal picturings of the past and to branch into decorative and suggestive designs quite in the manner of the Japanese illustrations with which this book deals. Or, to be more exact, the manner is different but the intent is the same. I wonder if the Ryerson collection at the Art Institute of Chicago may not be used in some constructive way by the students of that great school. Surely it contains a treasury of material to stimulate the imagination and produce a very welcome fresh solution to the problem of book illustration in America.

The title of Mr. Toda's work might well frighten even the most catholic amateur of illustrated books. But a single glance into it will hold him fascinated. Such a store of history, tradition, and folk-lore can hardly be found in any other single volume on Japan. No Westerner is competent to review it adequately, but there is no difficulty in pointing out its delights.

Not a page turned at random but throws light on the manners and customs in the roaring days of the Tokugawa Shoguns. Mediaevalism was hardly decadent in Japan and the people still were a unit intact from the distractions of the West. You read of the contra-dances in the various quarters of the capital, of the delightful fights among the Edo-ko—'prentices of the guilds, of craftsmen's drinking bouts and the songs they sang and the games they played.

For the collector of Japanese prints or of the paintings and carvings of the popular school, this book will prove an endless interest. It records the early broadsheet makers whose works have been so generally collected in the West, and it throws light on the debt they owed to the illustrators of the popular religious books turned out under the shadow of the great monasteries of Nara. For reference alone this volume has unexpected scope.

The format, the printing, the various indexes and aids to the searcher are models of beauty and clarity. If American scholars have lagged behind those of Europe in their contribution to Japanese studies we can at least claim Mr. Toda as resident among us and the Art Institute of Chicago is to be congratulated for making his results public in this form.

LANGDON WARNER

Books Received to December 10, 1931

Art in the Life of Mankind, A Survey of its Achievements from the Earliest Times, Vol. III, Greek Art and its Influence, by Allen W. Seaby. Oxford University Press. Price, \$1.75.
The Art Teacher, by Pedro J. Lemos. Davis Press, Inc., Worcester, Mass. Price, \$8.00.
A Bird Painter's Sketch Book, by Philip Rickman. Charles Scribner's Sons. Price, \$10.00.
A Book of Sporting Painters, by Walter Shaw Sparrow. Charles Scribner's Sons. Price, \$15.00.
Chinese Textiles, by Alan Priest and Pauline Simmons. Metropolitan Museum of Art. Price, Paper, \$1.00; Cloth, \$1.50.
Ching-Li and the Dragon, by Alice Woodbury Howard. Illustrated by Lynd Ward. The Macmillan Company. Price, \$3.00.
Circles and Squares, by Marquart and Mitchell. World Book Company. Price, \$6.00.
Commercial Art and Design, by Ray J. Matasek. The Bruce Publishing Company. Price, \$3.50.
David Octavius Hill—Master of Photography, by Heinrich Schwarz. Viking Press. Price, \$7.50.
Dialogues with Rodin, by Helene von Nostitz Hindenburg. Duffield and Green. \$3.75.
The Divine Comedy of Dante, translated by Jeffer-

son Butler Fletcher. The Macmillan Company. Price, \$5.00.
Early New York Silver, C. Louise Avery. Metropolitan Museum of Art. Price, Paper, \$1.50; Cloth, \$2.00.
Famous Paintings—Children—Pastorals—Interiors—edited and interpreted by Henry Turner Bailey. Art Extension Society, Inc., Price, each, \$1.00.
Great Masters in Color—Botticelli—Raphael—Turner—Vermeer. Hale, Cushman & Flint, Inc. Price, each, \$1.00.
Henri Matisse. Introduction by Alfred W. Barr, Jr. Notes by the Artist. W. W. Norton & Co., Inc., for The Museum of Modern Art. Price not given.
History of Palestine and Syria, by A. T. Olmstead. Charles Scribner's Sons. Price, \$7.50.
Important People, by J. H. Dowd. Charles Scribner's Sons. Price, \$6.00.
India, by René Grousset. Alfred A. Knopf. Price, \$7.50.
Life Portraits of George Washington, by John Hill Morgan and Mantle Fielding. Murphy-Parker Company, Philadelphia.
Masks, by Herbert R. Kniffen. Manual Arts Press. Price, \$3.00.
Masters of Etching Series, Number 28, Joseph Pennell. London, The Studio, Ltd., New York, William Edwin Rudge, Inc. Price, \$2.00.
Medieval Sculpture in France, by Arthur Gardner. The Macmillan Company. Price, \$18.00.
The Melton Mowbray of John Ferneley, by Major Guy Paget. Charles Scribner's Sons. Price, \$10.00.
Mexicana, by Rene d'Harnoncourt. Illustrated by the Author. Alfred A. Knopf, Inc. Price, \$3.75.
Modern Book Illustration in Great Britain and America, by F. J. Harvery Dinton. London, The Studio, Ltd. New York, William Edwin Rudge, Inc. Price Cloth, \$4.50; Paper, \$3.00.
Narcissus, by Brand Whitlock. D. Appleton & Company. Price, \$2.00.
Perspective in Drawing, by D. D. Sawyer. Charles Scribner's Sons. Price, \$1.75.
The Revelation of Saint John the Divine. Illustrated by Frances Clayton. Charles Scribner's Sons. Price, \$7.50.
Sculptured Portraits of Greek Statesmen, by Elmer G. Suhr. The Johns Hopkins Press. Price, \$4.50.
The Studio Painting Series, Number 5—Horse Studies; Number 6—Dog Studies; London, The Studio, Ltd. New York, William Edwin Rudge, Inc. Price, each, \$2.00.
Tales of Cochiti Indians. Collected by Ruth Benedict. The Government Printing Office. Price, \$.40.
Understanding Modern Art, by Morris Davidson. Coward-McCann, Inc. Price, \$4.00.

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Schedule of Traveling Exhibitions—January

Abilene, Texas (Simmons University). STUDENT WORK FROM THE WALDEN SCHOOL OF NEW YORK CITY, January 3-17

Alfred, N. Y. (Alfred University). AMERICAN POTTERY, January 5-31

Amherst, Mass. (Amherst College). SOCIETY OF AMERICAN ETCHERS' ROTARY. January 11-24

Amherst, Mass. (Mass. Agricultural College). AMERICAN LIFE IN RETROSPECT—LITHOGRAPHS, January 3-18

Andover, Mass. (Addison Gallery). GRAPHIC PROCESSES ILLUSTRATED, Jan. 7-Feb. 1

Appleton, Wis. (Lawrence College). AMERICAN COTTON TEXTILES, January 5-26

Beloit, Wis. (Beloit College). REPRODUCTIONS OF DRAWINGS BY OLD MASTERS, January 3-18

Blairstown, N. J. (Blair Academy). AMERICAN LIFE IN RETROSPECT—LITHOGRAPHS, January 25-28

Blairstown, N. J. (Blair Academy). MODERN PICTORIAL PHOTOGRAPHY, January 25-28

Blairstown, N. J. (Blair Academy). EXHIBITION FROM THE PHILADELPHIA CHAPTER, A. I. A., January 25-28

Bloomington, Ill. (Art Association). ILLUSTRATIONS BY THORNTON OAKLEY. January 7-28

Chicago, Ill. (Art Institute). MEXICAN ARTS, December 22-January 15

Chickasha, Okla. (Okla. College for Women). EAST INDIAN WATER COLORS, January 6-27

Cleveland, Ohio (Building Arts Exhibit, Inc.). "AUDAC" EXHIBITION, January 1-15

Cleveland, Ohio (John Huntington Polytechnic Institute). ARCHITECTURAL ILLUSTRATIONS, January

Clinton, Iowa (Wartburg College). ONE PICTURE EXHIBIT: "EVENING," by INNESS, January 2-30

Decatur, Ill. (Institute of Civic Arts). CONTEMPORARY AMERICAN OIL PAINTINGS, January 1-February 1

Elmira, N. Y. (Arnot Art Gallery). SMALL CANVASES FROM THE CURRENT SUMMER EXHIBITION OF THE NATIONAL ARTS CLUB OF NEW YORK, January 3-25

Evansville, Ind. (Society of Fine Arts and History). CHICAGO PAINTERS—CONTEMPORARY OILS, January 4-18

Traveling Exhibitions—*Continued*

- Evansville, Ind. (Central High School). REPRODUCTIONS BY FRENCH, GERMAN AND DUTCH MODERNISTS, January 2-16
- Flint, Michigan (Institute of Arts). MODERN PAINTING: International exhibition from Phillips Memorial Gallery, January 5-26.
- Fort Worth, Texas (Art Association). PAINTINGS FROM THE WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN, 1931. January
- Fredonia, N. Y. (State Normal School). BROOKLYN MUSEUM: PERSIAN INFLUENCE, January 3-15
- Grand Rapids, Mich. (Public Library). PIRANESI ETCHINGS, January 3-25
- Hanover, N. H. (Dartmouth College). CONTEMPORARY AMERICAN INDUSTRIAL ART, January 5-29
- Lexington, Ky. (University of Kentucky). CONTEMPORARY AMERICAN BOOK ILLUSTRATION, January 18-February 6
- Lincoln, Neb. (University of Nebraska). WATER COLORS IN THE MODERN IDIOM, January 3-25
- Madison, Wis. (University of Wisconsin). CONTEMPORARY SWEDISH ARCHITECTURE, January 10-24
- Madison, Wis. (University of Wisconsin). ILLUMINATED MANUSCRIPTS, January 20-February 8
- Memphis, Tenn. (Brooks Memorial Art Gallery). STUDENT WORK FROM THE BOSTON MUSEUM OF FINE ARTS, January 3-31
- Newark, Del. (Women's College, Univ. of Del.). REPRODUCTIONS—DUTCH, FLEMISH AND SPANISH PAINTING OF THE XVI AND XVII CENTURIES, January 14-28
- Newark, Del. (Women's College, Univ. of Del.). REPRODUCTIONS—MODERN PAINTING, January 14-28
- Oxford, Ohio (Miami University). TEXTILES—teaching set, January 15-31
- Rochester, N. Y. (Memorial Art Gallery). OIL PAINTINGS IN THE MODERN IDIOM, January 7-28
- Rochester, N. Y. (Mechanics Institute). CONTEMPORARY WATER COLORS—1932 Rotary, January 3-25
- San Francisco, Calif. (Calif. Palace of the Legion of Honor). ARTHUR B. DAVIES MEMORIAL EXHIBIT, December 10-January 25
- Savannah, Ga. (Telfair Academy of Arts and Sciences). MODERN OIL PAINTINGS: FRENCH AND AMERICAN, from the Phillips Memorial Gallery, January 7-28
- Savannah, Ga. (Telfair Academy of Arts and Sciences). GROUP OF THIRTY OIL PAINTINGS BY MODERN PAINTERS FROM THE PHILLIPS MEMORIAL GALLERY, January 7-28
- State College, New Mex. (College of Agriculture and Mechanical Arts). DESIGNS FOR SMALL HOMES, January 7-21
- Sweet Briar, Virginia (Sweet Briar College). REPRODUCTIONS OF DRAWINGS BY HANS HOLBEIN AT WINDSOR CASTLE, January 7-21
- Toledo, Ohio (Museum School of Design). STUDENT WORK FROM THE NEW YORK SCHOOL OF FINE AND APPLIED ART, January 1-30
- Washington, D. C. (Howard University). STUDENT WORK FROM THE PRATT INSTITUTE, January 5-23
- Westfield, Mass. (Westfield Athenaeum). EUROPEAN AND AMERICAN TRAVEL POSTERS, January 5-26

Other engagements pending

EXHIBITIONS IN NEW YORK CITY

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EXHIBITIONS IN NEW YORK CITY

MUSEUMS AND ASSOCIATIONS

American Art Association Anderson Galleries, Inc., 30 East 57th Street. The George S. McKearin collection of Early American Glass; Oriental rugs from a private collection; Early American Furniture and Decorations, property of Israel Sack; all on exhibition January 1. The Blair-Farr collection will be shown January 9; and library of the Marquess of Lothian, and the "Olive Branch" petition (property of George C. Wentworth Fitzwilliam) will be on exhibition January 20.

Art Center, 65 East 56th Street. Wood-block prints by Charles W. Smith, January 4 to 16; Work by members of the New York Society of Craftsmen, through January.

Contemporary Arts, 12 East 10th Street. Oil paintings by Harry H. Shaw, January 12 to February 6.

The Metropolitan Museum of Art continues the exhibition of Chinese Court Robes, including the Paul Bequest, Gallery D 6; and the Loan Exhibition of Early New York Silver, Room from Alexandria, Virginia (M. 16), through January 31; Turkish Embroideries of the seventeenth, eighteenth, and nineteenth centuries, Gallery H 17, through February 14. A Special Exhibition of Japanese Textiles from the Bing Collection will be held in Gallery H 19 from January 11 through April 17; and Early Woodcuts, largely from the Bequest of James C. McGuire, in Galleries K 37, 38, 39, 40, beginning January 11.

Museum of French Art, 22 East 60th Street. Paintings by Fantin Latour, through January.

The Museum of Modern Art, 750 Fifth Avenue. Paintings by Diego Rivera, through January.

The New York Public Library will continue the "George Washington 1732-1932" exhibition through April; the Sidney L. Smith exhibition of book plates and other prints continues through January.

The Roerich Museum, 310 Riverside Drive. The Exhibition of Religious Paintings will be continued through January 12; modern Japanese paintings from January 16 to February 15.

Whitney Museum of American Art, 10 West 8th Street. Water colors, drawings, and prints representative of American art during the past one hundred years, from January 5.

GALLERIES

An American Group, Barbizon-Plaza, 58th Street and 6th Avenue. Exhibition of paintings by Tamotzu, January 4 to 23.

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EXHIBITIONS—Continued

Argent Galleries, 42 West 57th Street. Forty-first
Annual Exhibition by members of the Na-
tional Association of Women Painters and
Sculptors, with guest exhibitors from the
Women's International Art Club of London,
to January 20.

Babcock Galleries, 5 East 57th Street. Paintings,
water colors, and etchings, by American
artists, through January.

Balzac Gallery, 102 East 57th Street. Two-man
show, with seascapes and marine paintings in
oil by Rawley Lever and oils by Joseph Sze-
kely, to January 4; still lifes and flower paintings by
A. Mainevich, January 5 to 10; oils and water
colors by Emil Holshauer, January 20 to Feb-
ruary 3.

Brownell-Lambertson Galleries, 106 East 57th Street.
First New York exhibition of oils by Natalie
Van Vleck, young American artist.

Delphic Studios, 9 East 57th Street. Oil paintings
by Alice Riddle Kindler, and lithographs by
James Lesesne Wells, January 4 to 18; paint-
ings by Dewey Albinson from January 18.

Demotte Gallery, 25 East 78th Street. An exhibi-
tion of Coptic Textiles, through January.

The Downtown Gallery, 113 West 13th Street.
Paintings by Alexander Brook, January 3 to 21.

Durand-Ruel Galleries, 12 East 57th Street. An
exhibition of pastels and gouaches by Degas
and Pissarro, January 4 to 25.

Ehrich Galleries, 36 East 57th Street. Paintings
by Old Masters, through January. Mrs.
Ehrich will have on exhibition Antique Eng-
lish Furniture and Modern China and Glass,
through January.

Ferargil, Inc., 65 East 57th Street. Paintings by
Dubaut, French painter of race horses; and
water colors and sculpture by Austin and
Hannah Mechlin, during the first two weeks
in January.

The Fifteen Gallery, 37 West 57th Street. Paint-
ings and water colors by Donald Olyphant
from January 4 to 16; paintings by Hanna T.
Scheidacker, January 18 to 30.

Grand Central Art Gallery, 15 Vanderbilt Avenue.
Paintings by Frederic M. Grant January 5 to
16; sculptures by Evelyn Longman Batchelder,
and the American Society of Miniature
Painters exhibition, January 19 to 31.

Marie Harriman Gallery, 61 East 57th Street.
Paintings by Walt Kuhn, through January.

TRAVELING EXHIBITIONS

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5. OIL PAINTINGS IN THE MODERN IDIOM. Forty paintings by modern Americans selected by J. Nilsen Laurvik. As far as possible a cross-section of the whole field. Upon its New York opening the show was received favorably by the critics:

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"Because of its comprehensiveness, the show gives a splendid idea of what is being done in Modern American Art. The exhibition should be extremely popular as it crosses the country."—Royal Cortissoz in the *New York Herald Tribune*.
Rental Fee \$150.

1. "CHICAGO PAINTERS." Fifty contemporary oils selected by Robert B. Harshe, Director of the Art Institute of Chicago. A comprehensive exhibit of high quality, including several pictures from the permanent collections of the Art Institute. "The cosmopolitan atmosphere of Chicago, where many nations meet together, is reflected in many of the canvases. If a real school of American Art is in the making, Chicago will be ready to do her part." Annie Stephenson Morgan in the *Memphis Commercial Appeal*.
Rental Fee \$150.

204. WRITING AND ILLUMINATING BY THE SOCIETY OF SCRIBES AND ILLUMINATORS OF LONDON. Thirty-five written books by English artists representing a modern revival of mediaeval manuscript illumination. "We are delighted with the exhibit. It exceeds our anticipation and is interesting to our student body." Otto F. Ege, The Cleveland School of Art.
Rental Fee \$25.

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P. Jackson Higgs Gallery, 32 East 57th Street. Winter Exhibition of Celebrated Old Masters from the fifteenth to eighteenth century, through January.

Kennedy & Company, 785 Fifth Avenue. Exhibition of Old French color prints, through January.

M. Knoedler & Company, 14 East 57th Street. An exhibition of "A Print-Lover's Hundred," to January 9.

C. W. Kraushaar Galleries, 680 Fifth Avenue. Lithographs by Toulouse-Lautrec, January 1 to 26; water colors by Brissaud, January 26 to February 8.

Julien Levy Gallery, 602 Madison Avenue. Exhibition of photographs by NADAR and ATGET, to January 11.

Macbeth Gallery, 15 East 57th Street. Paintings "Maine Coast Towns" by C. K. Chatterton, to January 9; Vermont Landscapes, Figures and Still Lifes by Herbert Meyer, January 11 to 23.

Maurel Gallery, 689 Madison Avenue. The "Cat Show" will be continued through January.

The Milch Galleries, 108 West 57th Street. A selected group of paintings by modern Americans, to January 9; paintings and etchings by S. Mittell Weber, January 11 to 23.

Montross Gallery, 785 Fifth Avenue. Paintings by Robert Hallowell, January 4 to 17; paintings by Bryson Burroughs, January 18 to 31.

Morton Gallery, 127 East 57th Street. Paintings by Isabel Moncayo, January 4 to 18; paintings and water colors by Milton Avery, January 18 to February 1.

Rehn Galleries, 683 Fifth Avenue. A group exhibition of American paintings, through January.

Reinhardt Galleries, 730 Fifth Avenue. A group show of Old Masters, and Contemporary American and French pictures, through January.

Marie Sterner Galleries, 9 East 57th Street, Paintings by Selma Grosvenor, through January.

Valentine Gallery, 59 East 57th Street. "Since Cezanne," a cross section of the École de Paris, showing canvases by the seventeen leading French painters of the period, to January 16; water colors, washes and oils by Miguel Covarrubias, young Mexican artist, January 18 to February 6.

Wildenstein Galleries, 647 Fifth Avenue. Murals by J. M. Sert, through January.

Howard Young Gallery, 634 Fifth Avenue. A group of eighteenth-century English portraits and landscapes, through January.

AMERICAN ART ANNUAL

VOLUME XXVIII

For the year 1931

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